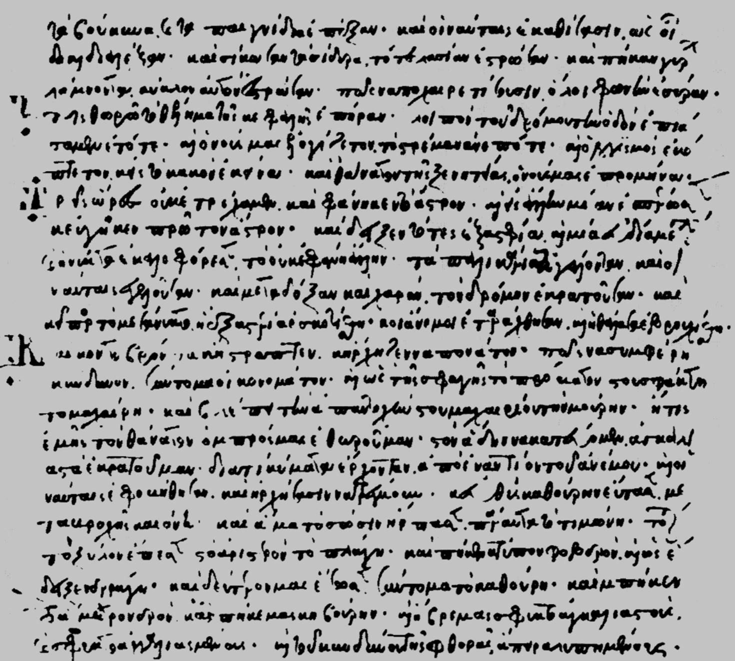
NEOGRAECA MEDII AEVI IX

Peter Vejleskov (ed.)

APOKOPOS

English translation
by
Margaret Alexiou



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Published by Hans Eideneier

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APOKOPOS

A fifteenth century Greek (Veneto-Cretan) catabasis
in the vernacular

Synoptic edition with an introduction, commentary
and Index verborum

English translation
by
Margaret Alexiou

Romiosini
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PREFACE

Apokopos by Bergadis is a fifteenth century narrative poem, a dream tale relating a descent to the Underworld. The poem is unanimously considered to be the masterpiece of the early period of Cretan literature. The contributions of scholars to the literary analysis and interpretation of *Apokopos* have, however, produced highly disparate views. It is, indeed, an intriguing narrative.

The aim of the present critical edition is to supplement and, when required, to correct the previous editions and critical contributions. The Introduction, accordingly, includes a much more thorough and systematic description of the language and versification of *Apokopos* than has hitherto been presented. The main emphasis is on the presentation of the text tradition, the nature of which, needless to say, has determined the editing method chosen. It is my hope that this presentation will be welcomed as a useful contribution to the general methodological discussion on the editing of Greek vernacular texts, whether these are preserved in manuscript, in chapbook or both.

I hope to present a separate literary study of the poem at a later point in time. Consequently, the literary aspects of the work are not systematically discussed here, and only the formal aspects of the text are analysed in detail. The Commentary, for example, does not discuss questions of literary interpretation, except when necessary for an immediate understanding of a passage, or when the interpretation has an immediate bearing on the establishment of the text. The "interpretative summary" of the story in the first chapter does, however, give the reader a general impression of how I understand the poem.

Critical editions of texts are intended to serve a dual purpose, namely to present a text which is as close to the original as possible and, at the same time, as easy to read and appreciate as possible. The tradition of many texts, however, makes it difficult for the critical editor to accomplish this dual purpose. This is certainly the case with *Apokopos*. Whenever the two aims conflict, the editor has to make a choice. Throughout I have chosen to insist on faithfulness towards the textual tradition even at the expense of readability.

As the title indicates, the conclusions drawn in the Introduction have resulted in a synoptic edition. The text of the first chapbook edition from 1509, which is called A, and that of the Viennese manuscript from 1500-25, which

is called V, are presented synoptically. As a consequence, the chapters on language and versification, as well as the Commentary, consistently compare the two versions, and the Index verborum records both. In the chapters on language and versification and in the Index verborum, this principle causes mere practical problems. For instance, I acknowledge that the structure of the Index verborum is complicated and that it may seem confusing at first sight.

In the Commentary, on the other hand, the comparison of the individual variant readings has methodological implications. Thus, when I discuss whether a problematic reading in one version may stand or needs to be corrected or obelised, I pretend not to have any knowledge of the variant reading of the other version. Needless to say, this is fiction, and my approach may seem questionable. I find, however, that it is vindicated by the attempt to do justice to both versions.

Although the other chapters are written in English, the interpretations in the Index verborum are given in Greek (Standard Modern Greek). This may seem odd, but is explained by the fact that Standard Modern Greek, naturally, is the standard of comparison in the chapter on the language of *Apokopos,* as well as in the linguistic interpretations offered in the Commentary. In this way, moreover, attention is immediately called to any morphological or semantic change a word may have undergone since the fifteenth century.

This edition is a revised version of my thesis which was accepted for the degree of PhD at the University of Copenhagen in March 1998. I want to thank my supervisor Lars Nørgaard for his support. I am also grateful for the thorough and constructive criticism my work received from the members of the appointed committee, Sysse Engberg, Copenhagen, Bo-Lennart Eklund, Gothenburg, and David Holton, Cambridge. Their comments have helped me make several necessary corrections and many other improvements. Two chapters have been radically changed: Ch. 2.2.1 on the manuscript Vind. theol. gr. 244 and Ch. 2.6 on the "epilogue" have been completely rewritten.

The most important improvement, however, is the inclusion of Margaret Alexiou's translation of the chapbook version into English. I am truly grateful to her, not only for willingly accepting to contribute the translation, but also for the fruitful discussions we have had of our understanding of the poem.

I am also pleased to express my gratitude to several other friends and colleagues who have helped and inspired me in my work: the late Ole L.

Smith, Copenhagen and Gothenburg, Birgit Olsen and Suzanne Aulin, Copenhagen, Hans Eideneier and Ulrich Moennig, Hamburg, Wim Bakker and Arnold van Gemert, Amsterdam, Natalia Deliyannaki, Thessalonica, Tina Lendari, Athens and Cambridge, and Notis Toufexis, Hamburg and Cambridge.

I am also grateful to Niki and Hans Eideneier of *Romiosini*, Cologne, for accepting to publish this edition in the series Neograeca Medii Aevi, and to the Director of the Manuscript Collection at the Austrian National Library in Vienna Ernst Gamillscheg for the permission to publish photos of Codex Vindobonesis theologicus graecus 244, ff. 98^{v}-103^{r}.

I owe a special debt of gratitude to David Holton, who hosted me for seven months in Cambridge at the University's Modern Greek Graduate Seminar, sat on the committee, and read major parts of the revised edition offering many a piece of useful advice.

Needless to say, the remaining shortcomings are my sole responsibility.

My work has been supported by the Faculty of Humanities at the University of Copenhagen and by the Danish Research Academy.

Abbreviations and references

Works quoted in the *Medieval Greek Lexicon* of E. Kriaras are abbreviated according to the same system. For other works, with a few exceptions, the last name of the author or editor is given, followed by the year of publication.

As a rule, Greek names and abbreviations of Greek titles are transliterated in the traditional manner of the English-speaking world. The 'β', however, is consistently rendered as 'v', the 'γ' as 'g', the 'δ' as 'd', and the 'φ' as 'f', while the 'η' is rendered either as 'i', mostly in the ending '-ης' of names, or as 'e'. I preserve the transliterated form of the name that Greek authors and authors with Greek names use themselves, e.g. M. Alexiou, N. Deliyannaki and M. Lassithiotakis.

When abbreviating titles of text editions, I follow Kriar., Lex. with three exceptions: I refer to the whole synoptic edition of *Digenis Akritis* as "Dig. (Trapp)" and of *Diegesis Velisariou* as "Ist. Vel. (Bakk.-van Gem.)", and to the entire edition of the versions of *Istoria Ptochleontos* as "Ptochol. (Kech.)".

I accentuate Greek titles and names according to the system employed in the works quoted.

All the text editions which have been consulted for the compilation of the *Index verborum* are listed, whether they are actually quoted or not. The same is the case for articles which deal specifically with aspects of the *Apokopos* text.

I regret that time did not allow me to take the recent edition of the Medieval and Modern Greek versions of *Apollonios* by G. Kechagioglou into consideration.

A. Text editions

1. APOKOPOS

a. *Critical editions*

Apokop. (Legr.)[1] — É. Legrand, *Ἀπόκοπος.., ποίημα συντεθὲν ὑπὸ Μπεργαῆ* [Collection de monuments pour servir à l'étude de la langue néo-hellénique, 9] (Paris 1870)

Apokop. (Legr.) B — É. Legrand, 'Apocopos de Bergadès', *Bibliothèque grecque vulgaire,* 2 (Paris 1881) 94-122

Apokop. (Alex. St.) — Στ. Ἀλεξίου, ''Ἀπόκοπος', *ΚΧ* 17 (1963) 183-251

Apokop. (Panagiot.) A — N.M. Παναγιωτάκης, 'Τὸ κείμενο τῆς πρώτης ἔκδοσης τοῦ "Ἀπόκοπου". Τυπογραφικὴ καὶ φιλολογικὴ διερεύνηση', *Θησαυρίσματα* 21 (1991) 170-209 [the text: odd pages]

b. *Photographic reprints*

Apokop. (Kech.) B — Γ. Κεχαγιόγλου, *Λαϊκά Λογοτεχνικά Έντυπα 1: Απόκοπος, Απολώνιος, Ιστορία της Σωσάννης* (Αθήνα 1982) 47-63

Apokop. (Panagiot.) A — N.M. Παναγιωτάκης, Τὸ κείμενο τῆς πρώτης ἔκδοσης τοῦ "Ἀπόκοπου". Τυπογραφικὴ καὶ φιλολογικὴ διερεύνηση', *Θησαυρίσματα* 21 (1991) 170-209 [the text: even pages]

c. *Popular or partial editions*

Στ. 'Αλεξίου, *Μπεργαδής: 'Απόκοπος – 'Η Βοσκοπούλα* ('Αθήνα 1979) 1-42

Λ. Πολίτης, 'Μπεργαδής: 'Απόκοπος', *Ποιητικὴ ἀνθολογία*, 2 ('Αθήνα ^{2}1981) 93-105

d. *Translations*

– into English: — M.G. Rincon, 'Bergadis: *Apokopos*', *Greek Letters* 5 (1990) 19-31

– into Spanish: — M.G. Rincon, *Bergadís: Apócopos. Introducción, traducción y notas* [Filosofía y Letras 143] (Universidad de Sevilla 1992) [: the Greek text is that of Apokop. (Alex. St.)]

2. CRITICAL EDITIONS OF OTHER TEXTS

Achill. N — D.C. Hesseling, *L'Achilléide byzantine, publiée avec une introduction, des observations et un index* [Verhandelingen der Koninklijke Akademie van Wetenschappen te Amsterdam, Afdeling Letterkunde, N. R. 19.3] (Amsterdam 1919).

Achill. (Smith) N — O.L. Smith†, *The Byzantine Achilleid. The Naples Version. Critical edition with an introduction and commentary*. Edited and prepared for publication by P.A. Agapitos and K. Hult [WBS 21] (Wien 1999)

Achill. (Smith) O — O.L. Smith, *The Oxford Version of the Achilleid* [Opuscula graecolatina 32] (Copenhagen 1990)

Agap., Geopon. — Δ.Δ. Κωστούλα, *Αγάπιος Λάνδος: Γεωπονικόν* (Βόλος 1991)

Agn. poiem.	Γ.Θ. Ζώρας, *Δημώδη ποιήματα ἀγνώστου συγγραφέως* ('Αθῆναι 1955)
Ain. asm.	Α. Παπαδόπουλος-Κεραμεύς, 'Δημῶδες βυζαντινὸν ἆσμα αἰνιγματῶδες ἐκτιθέμενον διηγηματικῶς παραβολήν τινα', *Λαογραφία* 1 (1909) 567-573
Alex.	D. Holton, *Διήγησις τοῦ 'Αλεξάνδρου. The Tale of Alexander. The Rhymed Version. Critical edition with an introduction and commentary* [BNB 1] (Θεσσαλονίκη 1974)
Alf.	Ε.Δ. Κακουλίδη, *Νεοελληνικὰ θρησκευτικὰ ἀλφαβητάρια* [ΕΕΦΣΠΘ, παραρτ. 9] (Θεσσαλονίκη 1964)
Alf. (Boubou.)	Φ.Κ. Μπουμπουλίδης, 'Δημώδεις μεταβυζαντινοὶ ἀλφάβητοι', *ΕΕΒΣ* 25 ('Αθῆνα 1955) 284-305
Alf. xen. (Mavrom.) A, M	Γι. Μαυρομάτης, ''Αλφάβητοι τῆς ξενιτείας', *Τὰ 'Περὶ τῆς Ξενιτείας' Ποιήματα, κριτικὴ ἔκδοση μὲ εἰσαγωγή, σχόλια καὶ λεξιλόγιο* ('Ηράκλειον 1995) 193-234
Anakal.	Ε. Κριαράς, *'Ανακάλημα τῆς Κωνσταντινούπολης. Τὸ κείμενο μὲ εἰσαγωγή, σχόλια καὶ γλωσσάριο, β' ἔκδ. συμπληρωμένη* (Θεσσαλονίκη 1965)
Anekd. int. kret. theatr.	Μ.Ι. Μανούσακας, 'Τὰ τρία τελευταῖα ἀνέκδοτα ἰντερμέδια τοῦ κρητικοῦ θεάτρου', *Πεπραγμένα τοῦ 6ου Δκρ.Σ.*, 2 (1991) 317-342
Anth. char.	'Ε. Κακουλίδη, 'Fior di Virtù – "Ανθος Χαρίτων', *'Ελληνικὰ* 24 (1971) 267-311
Aparn.	Λ. Πολίτης, ''Η ἀπαρνημένη τῶν Χανιῶν', *ΚΧ* 12 (1958) 300-320
Apok. Theot.	R.M. Dawkins, 'Κρητικὴ ἀποκάλυψις τῆς Παναγίας', *ΚΧ* 2 (1948) 487-500
Apollon.	A.A.P. Janssen, *Narratio Neograeca Apolonii Tyrii, textus graecus prolegomenis commentariisque et translatione latina instructus* (Amsterdam-Antwerpen 1954)
Argyr., Varn. K (cf. Parasp.)	I. Moravcsik, *'Ελληνικὸν ποίημα περὶ τῆς μάχης τῆς Βάρνης* (Budapest 1935)
Ch. pop.	H. Pernot, *Chansons populaires grecques des XVe et XVIe siècles, publiées et traduites* [Collection de l'Institut Néo-hellénique 8] (Paris 1931)
Choumnou, Kosmog.	Γ.Α. Μέγας, *Γεωργίου Χούμνου: 'Η Κοσμογέννησις, ἀνέκδοτον στιχούργημα τοῦ 15ου αἰῶνος,.. κριτικὴ ἔκδοσις* ('Αθῆναι 1975)

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Dig. (Trapp) — E. Trapp, *Digenes Akrites, Synoptische Ausgabe der ältesten Versionen* (Wien 1971)

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Katz.	Λ. Πολίτης, *Γεωργίου Χορτάτση Κατζοῦρμπος, κωμωδία. Κριτικὴ ἔκδοση, σημειώσεις, γλωσσάριο* [Κρητικὸν Θέατρον 1] ('Ηράκλειο 1964)
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Krasop. (Eideneier)	H. Eideneier, *Krasopateras, Kritische Ausgabe der Versionen des 16.-18. Jahrhunderts* [NMA 3] (Köln 1988)
Leil. paroik.	E. Κριαράς, 'Λεηλασία τῆς Παροικίας τῆς Πάρου, κρητικὸν ποίημα τοῦ 17ου αἰῶνος', *Ἀθηνᾶ* 48 (1938) 119-162
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Mach.	R.M. Dawkins, *Leontios Makhairas: Recital concerning the Sweet Land of Cyprus entitled "Chronicle", edited with a translation and notes*, 1-2 (Oxford 1932)
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Nathanael Bertou, Omiliai	B. Schartau, 'Nathanaelis Berti Monachi sermones quattuordecem', *Cahiers de l'Institut moyen-âge grec et latin* 12 (Université de Copenhague 1974) 11-85
Nathanael Bertou, Stichopl.	H. Aposkiti-Stammler, *Nathanael-Neilos Bertos, Vindobonensis hist. gr. 91, Nr. 59. Inaugural-Dissertation zur Erlangung des Doktorgrades der Philosophischen Fakultät der Ludwig-Maximilians-Universität zu München* (1974)
Nekr. vasil.	M.I. Μανούσακας, 'Ἡ ὁμιλία τοῦ νεκροῦ βασιλιᾶ, ἀνέκδοτο στιχούργημα τοῦ 15ου αἰώνα', *ΕΕΦΣΠΘ* 8 (1963) 295-314

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INTRODUCTION

1. The poem

1.1 The story: an interpretative summary

The Venetian editions open with a laudatory couplet (1-2), which is not found in manuscript V. Here we are told the title and the name of the poet. In all probability, it was not written by the poet himself.

The poem is subsequently narrated in the first person. In the first lines of the poem proper (3-4), we are told that one day the narrator fell asleep "from toil" (ἀπὸ κόπου in the Greek text). In the following line begins the dream tale which is to continue to the very end of the poem.

The 62 lines of the opening scene (5-66) are eventful. The narrator sets out in the morning on horseback, chasing a hind. He is unsuccessful and at midday gives up the hunt and begins to admire the lovely plain around him. Later in the afternoon, he comes across a marvellous apple tree in the middle of the plain. He dismounts to rest under the tree, but soon notices a bees' nest in the tree top, climbs the tree and begins to eat the honey. In spite of continuous attacks from the bees, he keeps on devouring the honey. Suddenly he realizes that the tree is shaking. He looks down and sees two mice, one white, one black, running around the tree and hurriedly gnawing at its roots. Although terrified, he does not descend, but clings to the tree which, suddenly, is no longer in the middle of a plain but on the very edge of a deep pit. As night sets in and the tree is leaning over, the narrator notices a dragon at the bottom of the pit, waiting for him with its jaws wide open. Eventually, he falls down into the mouth of the dragon and finds himself, all of a sudden, in the underworld. His arrival causes some disturbance among the dead, but finally two young men, as envoys of the dead, approach him and greet him. At first, he is too astonished to reply.

The following dialogue between the two young men and the narrator runs for more than 200 lines (77-288). The young men begin to question the narrator about his identity, where he comes from, how he has arrived in Hades alive and "without a guide" and how he expects to get back again. They get no answer, and they do not seem to expect one either, but conclude from the smell

of the narrator that he comes from the land of the living. They continue their questioning, wishing to know, in considerable detail, whether life goes on in the way it used to in the world above. Their main concern is to learn whether the dead are remembered and mourned by the living. The narrator now replies very briefly, saying that everything in the world above is exactly as they remember it, and that some of the living remember them and mourn, while others do not. This reply prompts another, more specific question: do the living remember their dead relatives and, in particular, do the young widows mourn their lost husbands? At first, the narrator refuses to answer this question, but the young men insist. He warns them that they will hate to hear what he has to say, but seeing that their mind is made up, he decides to tell the bitter truth to their faces. He describes at length the conduct of widows, dividing them into three categories. The first category live – and have children – with the lovers whom they already kept while their husbands were alive. The second category, pretending to be God-fearing, waste their inheritance on the Church and are deceived and seduced by clergymen. Finally, the third category truly mourn their dead husbands and avoid all company, especially that of the clergy. The priests, the narrator continues, do not, however, give up easily. They besiege the mourning widows, trying with all means to persuade them to bestow their inheritance upon the Church for charity. But, in the end, they prove unsuccessful and run away frustrated, their "gowns unbelted like the monks with clogs". Upon hearing all this, the broken-hearted young men ask whether the mothers remember their dead sons. On this point, the narrator is able to console them: the mothers mourn their sons and think of nothing else. At this point the young men stop questioning the narrator and begin to lament. Their dirge on the unfaithfulness of women begins with the invocation that the earth open so that they may return from the underworld to see for themselves how their widows behave. Taking their unfaithfulness for granted, they continue with a ferocious attack on widows in general, which echoes the words of the narrator, but is much harsher and more bitter in tone. The narrator, who feels sorry for them, decides to change the subject and asks them to tell him their story. After some hesitation, one of them agrees to tell the story of them both.

The story of the two young men, who turn out to be brothers, runs for the next 164 lines (289-452). They come from a large city, which is described in

highly ambiguous terms, among other things, as the land of plenty and as the opposite of, or rather, the opponent of Rome, but also as a place of arrogance and deceit. The brothers are sons of the ruler of the city. They were sent by their father on a sea voyage to visit their sister, who was married in a far-away country. The preparations for the voyage, the farewell greetings and the departure are described in detail. The voyage begins well, but soon, in the middle of night, a storm sets in. They are shipwrecked and drown. When they arrive in the underworld, they meet their sister, who carries a baby in her arms. At first, she cannot believe her own eyes, but eventually she accepts that her brothers are dead, too. Bathed in tears, she embraces them and asks them how they have ended up in Hades. Likewise in tears, they answer her, briefly summarizing the story of the shipwreck. "See for yourself", they add, "our clothes are still wet". The sister responds by lamenting their parents, who have lost their three children. The central motif in this lament is the personification of Fate (Τύχη), here depicted with bow and arrow like Eros. The brothers ask their sister how she died. She tells them that she was eight months pregnant when, one night, her sleep was disturbed by a frightful dream, telling her that her brothers had been shipwrecked. She miscarried and died together with the baby. After the sister's brief account, a "servant" suddenly appears and orders her to leave her brothers and appear at the court of Charos, the personification of death. We hear no more of her. Shortly after, five creatures, usually referred to as "demons", appear. They are black and ferocious with flaming tongues and the claws and wings of a bat. They address the brothers, but we are never told what they say, for the brothers stop their account at this very dramatic moment. They add, however, that they are unable to say when all this happened, because the notion of time does not exist in Hades.

In the last part of the story (453-92), the two brothers want to resume their enquiry, but the narrator tells them that he is about to leave. They ask him to wait for the rest of the dead, so that they can give him their messages to take back to the living. Soon the hordes of the dead arrive. They are not described as shadowy characters, as the two brothers were when the narrator first arrived in Hades, but are distinguishable with the characteristics of their various professions: soldiers, knights, priests etc. There are also advocates, who are urged by the others to write down their messages for them. There is a terrible yelling and shouting. In large numbers the dead throw themselves

at the narrator, begging him to take their letters with him. The narrator panics and takes flight.

In the "epilogue" of the poem (493-515/24), the shouting of the dead continues as a sort of lament. They describe their deplorable situation in detail, and renew their request for the narrator to bring this message to the living. In the end they make the specific request that their families give charity to the poor in order to save the souls of their dead relatives. This subject is elaborated and prolonged in the printed version of the text.

That is the end of the story. We are not told whether the narrator wakes up to realise that he has only been dreaming. To quote Alexiou M. 1991: 262: "Perhaps he did not wake up, after all…".

1.2 Authorship and dating

It has not been possible to identify the poet with certainty, nor to fix the date of composition with great precision. The *terminus ante quem* is of course 1509, the year the first chapbook edition (A) was published.

There is agreement that Μπεργαδής is the hellenized form of Bragadin(o) /…/ Bergadhin, the name of a Venetian noble family in Crete. Four members of this family are recorded as members of the Cretan Senate during the 14th century,[1] and in a census of 1644 the family is counted among the "Nobili Veneti" of Rethymnon in Western Crete.[2] But the name only appears rarely in notarial documents from the 14th and 15th century. This is probably due to the fact that the family had its estates in Western Crete; for the archives from that region have, as opposed to those from Central Crete, largely been lost.[3]

Most scholars have therefore assumed that the poet Μπεργαδής was from the Rethymnon region. St. Alexiou, however, stressed that this is not a proven fact, and that the language of the poem does not help us to solve the question of the exact geographical provenance.[4]

All the Cretan poets who have been identified belonged either to the nobility or to the bourgeoisie, and many of them were of Venetian descent.

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[1] van Gemert 1979: 29 n.1.
[2] Apokop. (Alex. St.) 209 with reference to *Κρητικὰ Χρονικὰ* 3 (1949) 46.
[3] van Gemert 1979: 29 n.1.
[4] Apokop. (Alex. St.) 209.

On the evidence of language and versification, A. van Gemert concluded that *Apokopos* was probably composed at roughly the same time as Marinos Falieros wrote his poems, perhaps a little earlier, at the very beginning of the 15th century.[5] It should be noted, though, that this kind of comparison does not permit a very precise dating. From autobiographical information in their poems we know, for instance, that the first Cretan poet, Stefanos Sachlikis (c. 1330-c. 1391) wrote his poems at an earlier date than his contemporary Leonardos Dellaportas (c. 1330-1419/20). But without that information, a similar comparison of the language and versification would lead to the conclusion that Dellaportas' poems are considerably older than Sachlikis'.

A. van Gemert's dating of *Apokopos* was first questioned by M. Lassithiotakis who tentatively suggested the year 1420 as *terminus post quem* for the composition of the poem, because of the reference in line 220 to "friars in clogs" as a point of comparison.[6] Lassithiotakis proposes to identify the monks in question with the so-called "zoccolanti", the *Minori Osservanti* of the Franciscan order, who began to settle in large numbers in Crete from 1420, and he argues that the comparison with them in line 220 presupposes their massive presence in Crete. By 1450 the *Minori Osservanti* had practically replaced the old non-reformist *Minori Conventuali* all over Crete. However, the many quotations Lassithiotakis offers from Western sources, where monks are mentioned wearing clogs, do seem to leave room for considerable doubt as to whether the poet had the "zoccolanti", and only them, in mind, or merely the Franciscans in general. We may assume, moreover, that Bergadis' primary audience consisted of members of the nobility and the bourgeoisie, who were acquainted with contemporary Italian literature. They could therefore well have been familiar with satires directed against monks in which their wearing clogs is one of the features used to ridicule them. Given the large number of examples Lassithiotakis quotes, we could talk about a literary convention of the time. Thus Bergadis' audience need not necessarily have had personal experience of monks in clogs in order to appreciate the reference in line 220. This notwithstanding, both Vasiliou

[5] van Gemert 1979: 32-37.

[6] Lassithiotakis 1992: see below, *Comm.* 220.

1993: 171 and van Gemert 2005[7] accept Lassithiotakis' cautious hypothesis without reservations.

A. van Gemert now favours an even later *terminus post quem* than 1420, namely 1460 (*ibid.*). To Lassithiotakis' line of argument he adds the observation that the known sources show that until 1455 the *Minori Osservanti* were well liked by the nobility and the bourgeoisie of the Cretan towns. Not until after that time did they become the object of resentment. Therefore, van Gemert argues, in order for a Cretan poet to accuse them of greed and the audience to be familiar with negative aspects of their behaviour, some time must have passed since 1455. Against this argument it should be noted that it is not the "friars in clogs" in line 220 who are being accused of greed, but the "fathers" who are introduced in line 205 (cf. *Comm.* 205b). They are described as pestering the faithful widows in the unsuccessful attempt to lay hands on their inheritance. When they finally give up, "they run <off>, girdles untied like the friars in clogs". The climax of the satire against the "fathers" is their appearance being likened to that of the "friars in clogs". (See *Comm.* 220, where I argue that the satire is directed against the behaviour of representatives of the Church in general, and not against any particular category of clerics.)

A. van Gemert further quotes Nikos Panagiotakis' cautious hypothesis that perhaps "Bergadis was from Rethymnon but lived and wrote in Chandax (Herakleion), or [..] <perhaps> he was born and lived in the capital of Crete" (Panagiotakis: 127). Here Panagiotakis: 123-25 notes that version A of *Apokopos* from 1509 has many features of the East Cretan dialect, which have been removed from the second printed edition from 1534 (B). The most characteristic of these is the 3rd person plural form τως of the possessive pronoun. (τως is used 30 times and των seven times.) In Ch. 2.4.2 on the relationship between A and B, however, I argue that we should not attach too much importance to the occurrence in the early Cretan texts of individual linguistic elements, which may only much later be attributed with certainty to either the Western or the Eastern local dialects of Crete. The language used in the texts, both the early and the later ones, is a literary language which does not systematically reflect any spoken dialect but comprises elements

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[7] A.F. van Gemert, 'Μπεργαδής και Πικατόρος. Προβλήματα χρονολόγησης'. I thank Arnold van Gemert warmly for furnishing me with a copy of his article prior to its publication.

from the common vernacular, the learned language and the local dialects – in highly varying proportions. In *Apokopos* A neither τως nor any other dialect feature is used consistently. The same is the case with version V, which has τως once, των six times, and τους in the rest of the cases. And as Panagiotakis: 127-28 rightly stresses, it is quite possible that the distribution of the alternative forms to τως, των (learned or (later) West Cretan) and τους (common vernacular) in the original text were different from that in version A. Thus the discovery of version A has not invalidated the conclusion drawn by St. Alexiou on the basis of versions V and B, that the language of the poem does not help in solving the question of the exact geographical provenance.

Together with M. Manousakas, A. van Gemert is the scholar who, through his studies in the archives in Venice, has contributed the most to the identification of early Cretan poets. Here in his recent article he attempts to establish the identity of both Bergadis and Ioannis Pikatoros of Rethymnon, author of the *Mournful Rhyme on the bitter and insatiable Hades*, another dream tale giving an account of a descent to the Underworld, which is related to *Apokopos* in one way or other and is also roughly contemporary with it. As for Bergadis, van Gemert who now seems convinced that *Apokopos* was composed after 1460 in Central or Eastern Crete, proposes the second generation Veneto-Cretan Petro Bregadhino/Bergadhin(o), son of Francesco, as a serious candidate for the authorship of *Apokopos*. This Πέτρος Μπεργαδής is recorded as a permanent resident of Chandax from 1463 and his name appears in the register of landowners in Central Crete for the period 1490-92.[8]

It would of course be gratifying to be able to identify the poet Bergadis with a known person. But since the proposed identification rests on two very weak hypotheses, it cannot but be considered an even weaker hypothesis. The identification van Gemert proposes of Ioannis Pikatoros is even less certain, because, as he stresses, no notorial documents from Rethymnon are preserved from the period up till 1487.

As van Gemert points out, the revised dating of *Apokopos* (c. 1470-80) and of Pikatoros' poem (c. 1490) changes the picture of the early period of Cretan literature (1370-1510). Until now they were grouped together with the works of Sachlikis, Dellaportas and Falieros in the first period from 1370-

[8] van Gemert 1979: 29 n. 1 and, especially, van Gemert 2005.

1430.[9] Now they are placed in the second period from 1460-1510, after the Fall of Constantinople, together with the works of Bertos, Plousiadenos, Sklentzas, Choumnos and Sklavos. In the first period, which marks the transition from the Middle Ages to the Renaissance, the influence from Italian literature is strong, and most of the works are works of fiction. The second period, which may be termed a "return to the Middle Ages", is dominated by religious and edifying works with a pessimistic tone.[10]

As for the pessimistic tone, I agree with van Gemert that Pikatoros' *Mournful Rhyme* could well be a product of the second period, and also that it could represent a traditional religious reaction to *Apokopos*, rather than the reverse. *Apokopos* definitely represents a reaction to traditional beliefs, as expressed both in other literary descents and in folk songs.[11] But it need not necessarily have been prompted by Pikatoros' *Mournful Rhyme*. There is general agreement that *Apokopos* is an anti-traditional and non-moralising poem, which turns traditional motifs and beliefs upside down. It is very innovative and seems almost modern in many respects.[12] Thus, whether we date it between 1370-1430 or between 1460-1510, it is equally distinctive. But exactly because of the innovative character, and also because of the many realistic elements and the clear Italian inspiration, I personally find it more probable that it should have been composed c. 1410-20, at the time of Dellaportas and Falieros, than c. 1470-80, at the time of Sklentzas, Choumnos and Plousiadenos.

Given the nature of the evidence, my conclusion remains vague: *Apokopos* was composed by a member of the Veneto-Cretan noble family Bragadin/Bergadis of Rethymnon sometime during the 15th century, probably at the beginning of the century (c. 1400-1420). Only a very restrictive interpretation of the reference to "friars in clogs" in line 220 dictates a later dating. The occurrence of certain dialect features in version A is not conclusive evidence that *Apokopos* was composed in Eastern or Central Crete, rather than in Western Crete.

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[9] Cf. van Gemert 1979: 32-37 and van Gemert 1994: 599-606.

[10] See van Gemert 1994: 601.

[11] Cf. Saunier 1984, *passim*, van Gemert 1991: 62-65 and Alexiou M. 1991: 251-262.

[12] van Gemert 1991: 65.

2. The tradition of the text

2.1 Introductory remarks

The Cretan 15th century narrative poem *Apokopos* survives in two manuscripts (V and Vat.) and in nine Venetian chapbook editions (A, B,...).

The text has been the subject of several critical articles and editions. In 1870 É. Legrand published the first modern edition of *Apokopos,* which was based on the seventh surviving chapbook edition (1667) and the ninth (1721) (Apokop. (Legr.)[1]). With the repeated and increasingly less carefully prepared re-editions, more and more errors had crept into the transmitted text. In these two chapbooks, for instance, the name of the poet has been changed from Μπεργαδῆς to Μπεργαῆς, probably by a simple misprint that has passed unnoticed. Upon discovering the second edition from 1534 (B) and, through W. Wagner, the version in Cod. Vind. theol. gr. 244 (V), Legrand therefore published, in 1881, an edition of B, which records the variant readings in V (Apokop. (Legr.) B). In 1953 L. Politis reawakened interest in *Apokopos* when he published an article in which he stressed the need for a new critical edition of the poem. In 1965 St. Alexiou responded by publishing an eclectic edition of versions B and V (Apokop. (Alex. St.)).

In 1990, the interest in *Apokopos* was once again renewed when E. Layton announced her sensational discovery of a copy of the *editio princeps* (A), which had hitherto been considered lost for posterity. It turned out that the first edition was published as early as 1509, making *Apokopos* the first Greek literary work to be published as a chapbook in Venice.

Already the following year, N. Panagiotakis published a photographic reprint of version A accompanied by a "critical transcription" (Apokop. (Panagiot.) A) and a study on the tradition of the text with emphasis on the early chapbook editions (henceforth: Panagiotakis). Panagiotakis stresses that his critical transcription is not a proper critical edition but merely a presentation of A "cleansed of the influence from V and of the guesses made by philologists" (p. 135). The information he gives about manuscript V does not rest on autopsy, but is based on Alexiou's edition and the previous critical contributions. Panagiotakis concludes that A and V represent separate traditions of the text, and he adds that any attempt to mix the readings of V with those of A is bound to "lead to a dead end" as no methodically valid criterion exists

which enables us to prefer individual readings from one version or the other (p. 136). This conclusion implies that the choices St. Alexiou has made between the readings of B and V are not methodologically sound. In spite of this, Panagiotakis states on p. 138 that: "the future editor of *Apokopos* may [...] end up with a text that differs from my own 'critical transcription' [of A] and which is closer to the text St. Alexiou presents in his excellent, in many respects, edition".

In his commentary Panagiotakis declares on p. 138 that his aim is to "save as many of the readings in A as possible at the expense of those in V". He also stresses on p. 136 that not even the occurrence of dialect or of learned features in the variant readings of the two versions provides us with sound criteria by which to determine their authenticity. Nevertheless, he himself occasionally has recourse to precisely such criteria in his criticism of the readings from V that St. Alexiou has chosen to include in his text (e.g. p. 138 on lines 4 and 5 and p. 149 on line 306).

The previous discussion of the editorial problems relating to *Apokopos* has been characterised by the lack of a detailed description of manuscript V. É. Legrand, L. Politis and St. Alexiou have thoroughly investigated neither the palaeographic or codicological nor the linguistic or metrical aspects of that version. Nor does Panagiotakis contribute significantly to the investigation of V, since he focuses his attention on the chapbook tradition. Therefore, the present study endeavours to supplement and correct the previous descriptions of V.

In addition, a wholly different aspect of the problems needs to be drawn into the discussion; namely the question whether the process by which a text is transferred from manuscript to printed chapbook differ significantly from the mere copying of a manuscript. The answer to this question is crucial to our estimation of the value of the chapbook in the establishment of the text. The recent discovery of the first chapbook edition from 1509 (A) has emphasized the immediate importance of this issue: A has an editor's epilogue, not found in B, in which it is said that Nikolaos Kalliergis has taken pains to present the reader with a flawless text – which of course implies that he has made changes in the text of his exemplar. Panagiotakis discusses the nature and the extent of the work Kalliergis has done on the text, but I am not fully convinced by his argument. Hence, I also investigate in detail the making of the chapbook.

I have preferred to comment upon the previous critical editions and other critical contributions in the course of my own presentation and not in a separate chapter.

2.2 V Codex Vindobonensis theologicus graecus 244, ff. 98ᵛ-103ʳ [1]

The earlier of the two manuscripts which contain the text of *Apokopos* is the important Cod. Vind. theol. gr. 244. This is the codex which contains the largest number of late Byzantine and early Modern Greek literary texts in the vernacular, and it has been used for numerous critical editions of texts. The collection is not, however, exclusively literary. The volume also comprises a small number of theological or otherwise religious texts, most of which are in the vernacular too, and further astrological texts, as well as a Portulan and a couple of other texts written, also in the vernacular, for practical purposes.

"All previous descriptions... [of the codex] have now been superseded by the latest volume of the catalogues of the Vienna Greek manuscripts",[2] it is stated correctly[3] in the introduction to the edition of *Polemos tes Troados,* the most recent critical edition of a text comprised in V.[4] Here it is also stated, correctly, that some questions still remain to be answered on the make-up and the dating of the volume.

2.2.1 Palaeographic and codicological analysis

The most important new insight offered by Cat. is the conclusion that in addition to the main copyist "Demetrios" (scribe A) who copied *Apokopos* together with the majority of the texts (twenty-six as enumerated in Cat.),[5] no fewer than five more copyists are responsible for a smaller number of texts (scribe B: five, scribe C: one, scribe D: one, scribe E: six,[6] and scribe F:

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[1] For a detailed description of the whole manuscript, see Vejleskov 2005 in Holton et al. 2005.

[2] Cat., 145-157.

[3] I therefore refrain from presenting and discussing systematically the previous descriptions of V. References are found in Cat., 156-157.

[4] Pol. Troad. (Papathom.-Jeffr.), c.

[5] For specimens of hand A, see the *Plates,* pp. 391-401 and also Choumnou, Kosmog., Plate 4 (f. 2ʳ), Spanos (Eideneier), Plate 2 (f. 121ᵛ) and Poulol. (Tsavari), unnumbered plate at the end of the book (f. 86ʳ).

[6] For a specimen of hand E, see Agapitos-Smith 1994, Plate 3 (where f. 227ʳ from V is wrongly said to be from a different ms).

three),[7] most of which are non-literary and fairly short.[8] There are also additions and notes in four additional hands (Cat., 155-156). I fully agree with the results of the palaeographic analysis in Cat.[9] For a detailed description of "Demetrios'" handwriting and orthography see Ch. 2.2.2 below.

Another important new contribution is the watermark analysis, according to which V is made up of paper from fourteen different productions, the approximate datings of which range from "end of 15th century" till "1527-1536" (Cat., 155). I shall return to the watermark analysis and the question of dating below. The codicological analysis also offers the following results:[10]

The codex is made up of 353 paper leaves measuring between 206-210 x 140-144 mm, 331 of which are numbered in Arabic numerals, placed towards the top right corner of the recto pages. The following leaves which, except

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[7] For specimens of hand F, see ibid., Plate 5 (f. 211ʳ) and Peri xen. (Mavrom.), Plate 1 (f. 223ʳ).

[8] K. Sathas, in Wagn., Carm., ix-xiv, acknowledged the contributions of scribe B (ff. 44-53), C (ff. 132-139, 159-167), and E (ff. 227-252), but he wrongly assumed that ff. 140-143 were written by scribe C, too, and not by D, and that ff. 205-226 were written by A and not by F, and he overlooked that 144-158 were also written by scribe E and not by C, and that 253-259 were written by E, too, like the preceding 227-252. Rejecting Sathas' conclusions without argumentation, Morgan 1954: 65-67, claims that the main copyist (A) has even written the theological and astrological texts in ff. 44-53 and 132-167: only while copying these particular texts "is he making an obvious and conscious effort" with his handwriting. Likewise without argumentation Schreiner 1962: 217 n. 17 rejects Sathas' correct conclusion, that *Velisarios* (ff. 227-245) is not copied by the main scribe (A), but by a different scribe (E). Ist. Vel. (Bakk.-v. Gem.), 48 follow Morgan and Schreiner without reference to Sathas; cf. Agapitos-Smith 1992: 93 n. 233.

[9] In Pol. Troad. (Papathom.-Jeffr.), ci and n. 45, the editors are not wholly convinced by Cat. that ff. 144-158 and 227-252, with *Velisarios*, are not written by the main copyist A, "Demetrios", but by scribe E. Nor do they seem to acknowledge that ff. 205-226, with *Florios*, are written in a different hand than that of A, namely that of scribe F. The hand of scribe E, however, has many more features of the Hodegon style than that of the main copyist A. Compare the specimens referred to in notes 5 and 6 above, and see Agapitos-Smith 1994: 63-66 with references. See further the specimens and descriptions of hands in Hunger-Kresten 1980: 187-210. The hand of scribe F, though it resembles that of A much more than does that of E, does nevertheless have some features which clearly distinguish it from that of A, as Cat., 155 stresses and Agapitos-Smith 1994: 65 acknowledge: compare the specimens referred to in notes 5 and 7 above.

[10] Unless otherwise stated, the information given agrees with the description in Cat.

for the odd note here and there, are blank, are left out of this numbering: 43/1-2, 53/1-2, 83/1-2, 158/1-2, 167/1-3, 204/1, 210/1, 264/1 and 332-338. Above and occasionally further to the right at the top of the recto pages there is an earlier folio numbering in Greek numerals, which includes the blank pages. This numbering ends on the folio where the acephalous *Polemos tes Troados* begins, with the number τς′ (=306) corresponding to number 260 in the Arabic numbering. The second but last Greek number is σογ′ (=273) on folio 259 according to the Arabic numbering. Since the Greek numbering does not pass over blank pages, we may therefore conclude that 32 leaves, probably four gatherings of eight leaves, are missing here. One can still see that (at least) one leaf has been cut out between f. 259 and f. 260 (cf. Cat., 154). After f. 167, f. 167/2, and f. 204 pages have also been cut out, but these were blank (ibid.).

The Table of contents f. 1^{r-v} has the Greek numbers only. (I am not aware of any other codex with texts in the vernacular having a similar detailed, though not exhaustive, table of contents.) Since the numbers in the Table are written in the same hand (Cat.: "Ergänzungshand a") as those on the pages, the Table must have been written in connection with the numbering of the folios. The Table of contents only refers to recto pages: where a new text begins on a verso page (e.g *Apokopos* on ργ′^{v}) it has the number of the following recto page: *'O απόκοπος εἰς φυλλ(α)... ρδ′.*

There are two series of quire marks in V, both of which appear in sections copied by scribe A. In section A2 (ff. 54-83/2) the numbers are placed in the far top right corner of the recto pages, i.e. above and to the right of the Greek folio numbering: an α′ is found on f. 54^r and a β′ on f. 62^r, confirming that it is a series of four quaternions (gatherings of eight leaves). In section A3 (ff. 84-131), which includes *Apokopos,* the numbers, one in majuscule (Γ′) and red ink, the rest in minuscule and black ink, are placed between the Greek and the Arabic folio numbers, and they run from β′ on f. 84^r through ζ′ on f. 124^r, i.e. a series of six quaternions. Unfortunately, these are the only quire marks that can be seen today. As Papathomopoulos and Jeffreys mention, other quire marks may have been cut away when the manuscript was trimmed at some point.[11] The fact that the first gathering of the second series

[11] Cf. Pol. Troad. (Papathom.-Jeffr.), cii. An example showing that the upper edge of the codex has been trimmed is found on f. 90^r, where it seems that the bookbinder's knife has reduced the note "πλιὸν φύλα" ("more sheets of paper") to *πλιον ψυλα* ("more fleas").

is numbered β′ implies that it originally was, or at least was meant to be, the second gathering in a sequence. All this clearly indicates that the volume as we have it today, in its Vienna binding of 1755, was not originally copied out as one single collection with all the present texts in the present order. Not even the texts copied by scribe A seem to appear in the original order. It is not even certain that they were all meant to form part of one single collection, or that they were copied out during the same period of time.[12]

The section ff. 54-83/2 (A2) is of particular interest for a number of reasons:

1) The epilogue of *Apollonios* on f. 78ᵛ is dated January 1512. In Cod. Ambrosianus Y 89 sup. and in the later Venetian chapbooks the *Apollonios* epilogue is dated January 1500. In Cod. Neapolitanus III B 27 the epilogue is missing.[13] (Kechagioglou 1982: 67 transcribes the epilogue from Cod. Ambrosianus. Except for the date, it is almost identical with that in V.) Unfortunately we cannot be certain if scribe A changed the date in V himself, or the date 1512 was already in his exemplar.[14] Thus 1512 is neither a safe *terminus ante quem* nor a safe *terminus post quem*, but merely gives us an approximate date for this section.

2) On the otherwise blank f. 83/2ᵛ is an owner's signature, the episcopal monocondylic signature of Akakios, archbishop of Arta and Naupaktos from 1516 to 1520. Thus 1520 is the *terminus ante quem* for this section.[15]

These dates (±1512-1520) only apply to this section, which has one and the same watermark (**d**), and is written with thirty lines to a page, and per-

[12] Cf. Pol. Troad. (Papathom.-Jeffr.), cii-ciii.

[13] Cf. Politis 1953: 550 n. 11.

[14] Politis, ibid., takes it for granted that it is an original author's epilogue by Γαβριὴλ ('Α)κοντι(ά)νος (unknown) from Chania, dating from 1500, and that it was left out of the Cod. Neapolitanus and changed by the copyist of V. I agree with Kechagioglou 1982: 67 that Politis is probably right in his first two assumptions.

[15] Dating the office of Akakios to 1516-20, Morgan 1954, 67 notes 10 and 12, refers to Π. Γ. Ζερλέντης, 'Θεσσαλονικέων μητροπολῖται ἀπὸ Θεωνᾶ τοῦ ἀπὸ ἡγουμένων μέχρι Ἰωάσαφ Ἀργυροπούλου (1520-1578)', *BZ* 12 (1903) 131 and Σ. Βυζαντίου, *Δοκίμιον ἱστορικῆς τινὸς περιλήψεως Ἄρτης καὶ Πρεβέζης* (Ἀθῆναι 1884) 102. Poulol. (Tsavari), p. 48 n. 42 supplements a reference to Μητροπολίτου πρ. Λήμνου Βασιλείου Ἀτέση, 'Ἐπισκοπικοὶ κατάλογοι τῆς ἐκκλησίας τῆς Ἑλλάδος ἀπ' ἀρχῆς μέχρι σήμερον', *Ἐκκλησιαστικὸς Φάρος* 56 (1974) 125. Cat. is less precise when dating his office to "c. 1520" with reference to *Θρησκευτικὴ καὶ Ἠθικὴ Ἐγκυκλοπαιδεία*, 9: 328.

haps also to the quire ff. 168^{r}-175^{v} with Pikatoros' *Rima threnetike*, which also has watermark **d** and is also written with thirty lines to a page. Thus Pikatoros' text may have been in the possession of Akakios too; but it cannot originally have been bound up with *Apollonios*, the first page of which, f. 54^{r}, has the quire mark α′ and the last leaf of which, f. 78, is the first in a new quire. This section, moreover, ends with two leaves, which except for Akakios' signature are left blank. The fact that f. 54^{r}, the first page of *Apollonios,* as well as ff. 168^{r} and 175^{v}, the first and last page of Pikatoros' poem, all show signs of much use, also suggests that the two sections were not bound up together from the beginning, but were read extensively in their separate forms.[16] It also seems unlikely, though not impossible, that the quire ff. 186^{r}-175^{v} should originally have been the first quire of section A 3, which now runs from f. 84^{r} to 131^{v}, because this section is written with 40 lines to a page, and the first page, with the beginning of *Poulologos* – and the quire mark β′ – is also much thumbed.

There is no positive evidence linking the rest of the texts to Akakios. The mere fact that most of the other texts are also written by scribe A, "Demetrios", does not prove that they were ever in Akakios' possession.[17] Thus Morgan's hypothesis that Akakios commissioned the scribe "Demetrios" to copy all the texts in the codex, and generally acted as a patron of literature, is rather far-fetched.[18] Unfortunately, not much else is known about Akakios, except that he informed against the later "neo-martyr" Iakovos, who was then arrested by the Ottoman authorities and later executed.[19]

3) On f. 78^{v}, one line below the epilogue of *Apollonios,* which is copied from the exemplar, we find a colophon and further below a large monocondylic *τέλος,* and then, in red ink, a scribal signature:

> Ὡ ς σεδεπὰ τελιόθικεν. ῥῆματ᾽ ἀπολονίου· με χάρην τοῦ
> παντάνακτος, θ(εο)ῦ τοῦ αἰωνίου:–
>
> ΤΕΛΟΣ
>
> θ(εο)ῦ τὸ δωρον
>
> θ(εο)ῦ τὸ δῶρον καὶ δημιτρ(ί)ου πόνοσ· ὁ γράψασ ·

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[16] Cf. Schreiner 1962: 221 n. 31.

[17] Cf. ibid., 214 n. 2 and Pol. Troad. (Papathom.-Jeffr.), cii.

[18] Morgan 1954: 66-67. Cf. Schreiner 1962: 214 n. 2.

[19] Cf. Π. Γ. Ζερλέντης, op.cit., 131-132.

Strangely, the first part of this rather common subscription formula is repeated. The first *θ(εο)ῦ τὸ δωρον* is very faint and hardly shows on a positive microfilm.[20] Cat., 155 questions the authenticity of the subscription, but does not commit itself ("Subscriptio copiata?").[21] It is not stated whether it is the repetition that causes doubt about the authenticity, or something else.[22] Since so far nobody has explained why the subscription should not be authentic, I choose to consider it genuine.[23]

The wording of Demetrios' subscription, *θ(εο)ῦ τὸ δῶρον καὶ... πόνος* has given rise to speculations. Morgan mentions that "similar inscriptions, dated 1526 and 1547, are found on five liturgical manuscripts from Mount Athos."[24] Morgan takes it for granted that we have to do with the same Demetrios.[25] Many scribes, however, used this subscription formula,[26] and the name Δημήτριος was very common, especially for a monk. This signature is therefore not in itself sufficient evidence for the identification of the copyist.

Linos Politis draws attention to the fact that the subscription formula θ(εο)ῦ τὸ δῶρον καὶ... πόνος is characteristic of the scribes belonging to the so-called Hodegon school, so named after the well-known monastery in Constantinople.[27] These scribes occasionally changed the formula, e.g. by post-positioning the name, but they often made various additions to it and

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[20] Perhaps that is why nobody seems to have noted the repetition. Not even Cat. mentions it, though its compilers should have noticed it.

[21] That is why, until now, the few times I have used the name "Demetrios" for the main copyist (scribe A), I have put it in inverted commas.

[22] I warmly thank the director of the manuscript department at the Austrian National Library in Vienna, Professor Ernst Gamillscheg, who has been so kind as to answer some of my queries. Though he finds it unlikely that the subscription was copied from the exemplar, Prof. Gamillscheg also wants to leave the question of the subscription's authenticity open, at least for the time being.

[23] From now on I, too, shall therefore be referring to the copyist (scribe A) as Demetrios –without inverted commas.

[24] Morgan 1954: 66, with reference to S. P. Lambros, *Catalogue of the Greek MSS on Mount Athos*, vol. 1, Cambridge 1895, 256, 311.

[25] Schreiner 1962: 214 n. 2 confirms the information about the Athos signatures, but rightly questions the identification –which does not seem to rest on autopsy.

[26] E.g. those who copied Cod. Vat. gr. 1746 and 1751, cf. P. Canart, *Bibliothecae Apostolicae Vaticanae codices manu scripti recensiti. Codices Vaticani Graeci. Codices 1745-1962*, 2, The Vatican 1973, Add. to 1751 and Index s.l. *scribarum versus*.

[27] Politis 1958: passim.

they frequently dated their signature. There is no example mentioned, however, of *ὁ γράψας* being added.[28] Politis, moreover, emphasizes (apparently with reference to the style of handwriting) that "against Morgan's claim" it seems to him that the Demetrios who copied the Cod. Vind. theol. gr. 244 cannot be identified with any of the scribes who signed themselves "Demetrios" in the Athos manuscripts dating from 1489, 1526 and 1549.[29] Finally, Politis also mentions several cases where copyists who have no relation to the Hodegon school use this subscription formula.[30] Hence, there is no evidence of a connection between our Demetrios and this scribal school.

Demetrios may have been a monk: most scribes at the time were monks, and he may have copied ff. 54^r-$83/2^v$ on the orders of Akakios sometime between 1516 and 1520. But except for the mere fact that Demetrios has signed this section (A2), the only section which we know for certain was acquired by Akakios, no other evidence points in that direction.

There is no definite evidence for dating in the other sections copied by Demetrios with c. forty lines to a page, A1: ff. 2^r-43^v, A3: 84^r-131^v, A4: 176^r-204^v and A5: 260^r-329^r, and none of the watermarks have been identified with published and dated watermarks. In the first section A1 there is one watermark, **b**, which is "of the same type as" a published watermark dated 1518. Watermark **b** recurs in section A3 (with *Apokopos*) together with **e**, which "is of the same type as" a watermark dated 1522/3, and **f**, which has not been made out properly. The two latter watermarks, **f** and **e** [≈1522/3], recur in section A4. In the last section A5 watermark **b** [≈1518] recurs together with **l** [≈1527-36], **m** [≈1506], **n** [≈1512-14], the unidentified **h**, and **g** [≈ £1500]. This is not of much help, since two watermarks with approximate dates ranging from the end of the 15th century till 1527-36 are represented in one and the same section. It cannot be ruled out, however, that also the last section could have been copied about the same time as section A2 which has thirty lines to a page (±1512-20). The approximate dates of the watermarks in the other forty-line sections point to a date not much earlier, nor much later. But

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[28] It appears from Politis' article that the Hodegon scribes were engaged almost exclusively in copying theological works and, especially, liturgical texts.

[29] Ibid., 280 n. 113. Compare the specimens of our Demetrios' hand (references in note 5 above) with the many specimens of Hodegon hands presented by Politis: the differences are distinctive. Cf. Agapitos-Smith 1994: 65. On the hand of Demetrios, see also Ch. 2.2.2 below.

[30] Ibid., especially 19-24.

this is as close as we can get on the present evidence. All the texts written with c. forty lines to a page could also have been copied a bit earlier than those with thirty lines to page – or a bit later. It should be noted here that Cat., 145, dates the whole codex to the first quarter of the 16th century, in spite of the approximate dates of watermarks **g** [≈ £1500] and **l** [≈1527-36].

The watermarks in two sections copied by two of the other scribes have, on the other hand, been identified with published dated watermarks. The section ff. 227-259 is copied by scribe E with c. 20 line to a page and contains *Diegesis tou Velisariou* and Manolis Sklavos' *Symfora tes Kretes*. The latter text has as its subject the earthquake that struck Crete on 29 May 1508. In this section we have the watermark **j**, which Cat. identifies with a published watermark dated 1526, and the watermark **k**, which is identical with another published watermark dated 1521.[31] If recent developments within the field of codicology confirm D. Harlfinger's estimate, that two identical watermarks may be dated within a time-span of ± four years,[32] this section should be dated c. 1522-25, i.e. after the end of Akakios' period of office as archbishop. The section ff. 205-226 is copied with c. 40 lines to a page by scribe F whose hand-writing, as mentioned, greatly resembles that of Demetrios. This section, which contains *Florios* and *Peri xeniteias,* has the watermark **i** [=1523]. Thus according to D. Harlfinger, this section may be dated c. 1519-1527.[33] Hence it is not very likely that it was ever in the possession of Akakios while he was in office.

As mentioned above, the distribution of particularly thumbed first and last pages of individual texts, suggests that certain successions of quires were left unbound for some time. This, in turn, seems to indicate that Demetrios did not copy all these texts out in sequence in order for them to be included immediately in one single collection. Another phenomenon should be mention-

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[31] During my two visits to Vienna to study V, I have only managed to make out one of the fourteen watermarks, and that only partially: Wm **e** in the quire ff. 192-199 –in spite of my using special lamps for the purpose. But this is, at least partly, explained by the fact that the watermarks were placed in the middle of the folio leaves and therefore ended up in the stitching when the leaves were folded into quires. I thank Professor Ernst Gamillscheg for confirming this and also for confirming that the 18th century binding is intact. This again shows that the codicologists have not felt the necessity of cutting up the codex in order to make out the watermarks. I wonder how they do it.

[32] Harlfinger 1980: 157-158.

[33] Ibid., 158.

ed in this connection. Demetrios usually leaves at least half a page blank between two texts and one or even two whole leaves at the end of a succession of quires.[34]

The first page of section A3, 84ʳ with the quire mark β′, is much more thumbed than the following pages, and the last page 131ᵛ, where the last poem ends in line 3 and the rest is left blank, is somewhat more thumbed than the preceding pages. It seems therefore, that this section of ten quires with paper from three different productions, which contains eleven short, mostly satirical, poems, ten even shorter love poems, and three short religious "alphabets", had been much read before it was bound up with the other texts. Most of these texts were undoubtedly very popular. Some survive in as many as seven manuscripts, e.g. *Poulologos,* and some were to be printed in numerous editions, e.g. *Apokopos.* Thus it is not strange that in this particular section, the first and the last page are not the only pages which show signs of much use. All the pages from 121ʳ to 131ᵛ, and particularly 121ʳ-126ᵛ, are much thumbed, showing that especially *Spanos,* but also *Synaxarion tou timemenou gadarou, Peri gerontos na men parei koritsi* and the ten first love poems have been read extensively. In no case does the end of a text coincide with the end of a quire in this section. Some space is left blank between the first four texts, but not between the following ones, where the end of most of the texts is, however, indicated by a *τέλος* or a *τέλος του... (τάδε κειμένου),* in red or in black ink. Thus the texts in A3 were undoubtedly copied in sequence and were meant from the beginning to be bound up together.

The last section A5 opens with the longest text, by far, of them all, *Polemos tes Troados* covering nine quires (6+7x8+4) from 260ʳ to 324ʳ. Especially the first page (260ʳ), but also the last (324ʳ), are well thumbed. As mentioned above, thirty-two leaves have fallen out before f. 260, the last of which probably had the beginning of this text on its verso page, and certainly *Anthos chariton* on (some of) the preceding pages. Strangely, the last leaf of the first quire, 264/1, is left blank.[35] Between 264ᵛ and 265ʳ some 388 lines of text are missing. Provided these lines were in V's exemplar, a possible explanation for the loss is "that the gatherings were not bound up immediately the text was written".[36] There are several more lacunas, and blocks of text

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[34] Cf. Pol. Troad. (Papathom.-Jeffr.), cii.

[35] Cat., 153-154, does not mention this.

[36] Pol. Troad. (Papathom.-Jeffr.), cii, where the number of missing lines is given as "about 200".

have been reversed.[37] Demetrios condenses the last 312 verses (in the longest version) into a mere six lines written in red ink, the last being the first line on f. 324^r, and, in immediate continuation, he closes with the following, quite common scribal formula, likewise in red ink:

Ἡ μὲν χεὶρ ἡ γράψασα τὴν βίβλον ταύτην σαπήσετ(αι) φεῦ καὶ γενήσετ(αι) κόνι⟨ς⟩· ἡ δὲ βιβλος | εἰς χρόνους διαμένη:·

Here scribe E (!) takes over adding the following, still in red ink:[38]

πᾶς ἀν(θρώπ)ου γαρ ὁ βίος, θλίψης καὶ στενωχωρία· ἀπὸ | τὴν ἀρχὴν εἰς τέλος· ὥσπερ γὰρ ἡ νὺξ ὑπαρχὴ μέλλενα καὶ ζωφωμένη· οὕτως ἡ σπορὰ τοῦ | κόσμου καὶ προὔπαρξις ἀν(θρώπ)ων : –

Several lines below on the middle of the page a large, red monocondylic *τέλος* is written twice, the first time with addition of the title *τῆς τρωάδος* in the hand of scribe E. This is the only long scribal formula found in V, and it is noteworthy that it appears here at the end of by far the longest text.

The palaeographic analysis has confirmed that one copyist, Demetrios, wrote the majority of the texts, but far from all of them. Most interesting for our field of study is the conclusion that between c. 1522-1525 a different scribe has copied, among other texts, the unrhymed version of the romance *Diegesis tou Velisariou* and Manolis Sklavos' rhymed religious-moral poem about the earthquake in 1508, and that between c. 1519-27 a third scribe copied the romance *Florios kai Platziaflore* and the rhymed poem on the adversity of exile *Peri xeniteias*.

The only copies from the hand of Demetrios which can be dated with similar precision (±1512-1520) are those of Akontianos' rhymed version of the *Apollonios* romance and the "Anti-enosis" dialogue in vernacular prose (section A2). The rest of Demetrios' texts may only be dated more loosely to the first quarter of the 16th century. Some of these were clearly copied out in sequence from the beginning to form a unit. This is the case with section A3 which has *Apokopos*, and begins with *Poulologos* and ends with ten short love poems.

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[37] Ibid., ciii.

[38] Both Cat., 153-154 and Pol. Troad. (Papathom.-Jeffr.), ciii, overlook the change of hands.

Unfortunately it is impossible to establish exactly when and where all the texts were bound up together to form the present volume. What we do know is that eventually the codex was purchased in Constantinople by Ogier de Busbecq, Ambassador for the Austrian Emperor to the Sublime Porte between 1554 and 1562. There are notes in his hand (in Latin) on both f. 1^r and f. 338^v saying that he has acquired the codex in Constantinople. But he does not give the exact date of the purchase.[39] Thus this unique collection of literary (and other) texts in the vernacular came into being sometime between c. 1525 and 1562. It may well have happened in Constantinople, but it could, for example, also have happened in one of the scriptoria on Mount Athos. It is safe to assume, however, that codex V was not produced in Crete,[40] nor in Venice or elsewhere in the West. There can be little doubt that it is a product of Ottoman Greece.

As mentioned above, V is the codex which contains the largest number of literary texts in the vernacular. We must be grateful for this initiative, which has preserved so many of these texts. As a rule short texts only survive in larger collections and some of the short texts in V only survive here: the many very short love poems, *Peri gerontos*, Pikatoros' *Rima threnetike*, and Sklavos' *Symphora tes Kretes*. The last two texts are written by Cretans. V comprises several more texts of Cretan origin: Choumnos' *Kosmogennesis*, Akontianos' *Apollonios*, Bergadis' *Apokopos*, *Tes foumistes Venetias*, *Peri xeniteias*, and *Rimada kores kai niou*.[41] Other texts in V are versions that differ significantly from the rest of the tradition of those texts: *Diegesis Alexandrou*, *Apokopos*, *Spaneas*, *Spanos*, *Synaxarion tou gadarou*, and *Krasopateras*. Except for Sklavos' poem about the earthquake of 1508, all the texts mentioned here are written by Demetrios. In the following section I present a detailed description of the handwriting and orthography of this most important but otherwise unknown scribe.

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[39] Cf. Pol. Troad. (Papathom.-Jeffr.), c and note 38, where a comment by Busbecq dated 16 December 1562 is quoted from his collected works: the Greek manuscripts were shipped off to Venice in order to be sent on to the Imperial Library in Vienna.
[40] Cf. van Gemert 1994: 606-609, where it is shown that after c. 1510 Crete ceases to be an important centre for the copying of manuscripts.
[41] Cf. van Gemert 1994: 600-601.

2.2.2 Script and orthography

Like most of his other texts, Demetrios wrote *Apokopos* with a very small script, with 39-41 lines to a page. The text is written continuously (καταλογάδην). Verse division is indicated by semicolon (άνω τελεία) and space. The caesura is nearly always indicated, either by a comma or by a full stop. Word division is not consistently indicated by a distinct space, and quite often two or more words are actually joined. Cat., 155 describes the script as a "leicht rechtsgeneigte, gedrängte, kleinformatige Gebrauchsschrift", while P.A. Agapitos and O.L. Smith characterize it as "a sort of transitional style between the formal Hodegon style and humanist cursive".[42] The script is fairly regular and legible. Ligatures occur frequently but are not used consistently, while abbreviations, including abbreviations of word endings, are relatively scarce. The word καὶ, however, occurs frequently in one of two abbreviated forms. The few *nomina sacra* are abbreviated in the usual way. Cat. draws attention to one of the forms of the letter 'τ', which is very tall and has an unusually long horizontal stroke.[43] (In the two other frequently used forms of this letter it has ordinary dimensions.) Cat. further mentions the ligatures 'ελ' and 'ετ' as characteristic of the script.[44] (A second, uncharacteristic ελ ligature occurs a few times.)

For a text in the vernacular, the orthography is quite good.[45] Iotacistic spelling variations, however, as well as confusion of ε/αι and ο/ω, are very common. Final -ν is in most cases used in accordance with the traditional orthography, but there are several cases of inconsistency; e.g. in neuter nouns ending in -μα, we find the alternative ending -μαν, mainly before vowels or plosives (an exception occurs in line 156). We also see verbal forms of the perfective past passive 3rd sing. ending in -΄(θ)ην, nearly always in line end-

[42] Agapitos-Smith 1994: 64-65, where reference is made to Harlfinger 1977.

[43] See e.g. the unnumbered plate in Poulol. (Tsavari): on f. 86^r this 'τ' is seen once in line 6, twice in 8, twice in 13, once in 14, three times in 15, etc.

[44] See ibid.: on f. 86^r the ελ ligature is seen in lines 8, 24 and 36 (the fourth from the bottom) and the ετ ligature in lines 26, 27 and 39 (the last).

[45] So far H. Pernot, in Ch. pop., 3-5, has offered the most accurate description of Demetrios' orthography and the most reasonable evaluation of his abilities as a copyist. He justifiably criticises the unreasonably negative evaluation by Sathas in Wagn., Carm., xiii-xiv.

ings (an exception is found in 315). We could characterize this phenomenon as an expansion of the traditional use of the "ν ephelcysticum".[46]

In the case of elision/aphaeresis, the orthography is not consistent either. Thus, in positions where the metre requires synizesis or aphaeresis of an unstressed augment, the augment is written out in most cases, but not in all. The relative pronoun ὁποὺ, on the other hand, is always written out in full, also when subject to synizesis or aphaeresis (in 162 the final vowel is elided). Also the preposition εἰς is, even if it has in fact lost its vowel, written out in full, except when followed by the definite article. The orthography is more consistent in the cases where one of two identical vowel sounds is lost: in all instances where the vowel sound of the article in neuter pl. τὰ is elided before an ἀ-, it is left out in writing. The same applies to the particle νὰ, with one single exception (167). Likewise, leaving the word καὶ out of account, there is only one single instance of the elision of an ε-sound not being indicated in writing before the augment ἐ- (287). But even in the case of the word καὶ being elided, the spelling is relatively consistent: the digraph is never omitted before a back vowel but is, as a principal rule, left out before a front vowel. Two of the relatively few exceptions occur in line 354.

The orthography is also predominantly traditional in the rendering of consonant clusters, especially in those words which have remained unchanged since antiquity. For instance, we find the following consonant clusters: 20 (etc.) *δενδρόν,* 58 *νύκτα, ἔφθανεν* and 216 *πτωχοῦ*. As a rule, unaltered verb forms, too, preserve the consonant cluster unaltered, e.g. 54 *ἐπιάσθην* and 346 *ἐταράχθησαν* while this is not the case of the new forms, like e.g. 22 *ἐξεζώστηκα*. The cluster 'τζ' is used consistently instead of 'τσ' in words or forms which differ from AG, e.g. 12 *ἐτζάκισεν* and 184 *ἐκάτζαν*.

A noteworthy peculiarity is seen in the treatment of compounds: The elision of the final vowel of the first element is not always indicated, e.g. in 27 *μυριοαρίφνητα*. In most cases, a smooth breathing is added to the initial vowel of the second element, e.g. in 82 *νεκροἀνάστασις*. Also, breathings or accents are sometimes used in compounds which are not subject to elision, e.g. in 31 *περιἀνασάνω,* with consecutive vowels, and in 123 ὑπὸταγὲς,

[46] In Greek terminology this final -ν is called *ευφωνικό* when appreciated (i.e. in positions where it prevents hiatus), but *παρασιτικό* when not (e.g. in cases where it creates uncertainty as to the identification of the word form).

without. Furthermore, the -ν- in the prefix συν- is always included in the compound συ[ν]ζώντανος (79, 262, 364).

These peculiarities and spelling variations notwithstanding, the orthography is, on the whole, reasonably consistent and predominantly traditional. The accentuation, too, is consistent and traditional. The traditional system with the two breathings and the three accents is employed. Extremely few wrong accents occur, and very rarely is the wrong breathing chosen. In the treatment of unstressed (proclitic) monosyllables and disyllables, however, we note a few deviations from the traditional rules: the following words are never furnished with an accent: the particle νὰ, the conjunction ἂν, the preposition μὲ (whereas πρὸς always carries a grave accent), the unstressed personal pronouns μὲ, σὲ, μᾶς and σᾶς and the relative pronoun ὁποὺ. As a rule, the preposition διὰ/γιὰ is written without the accent, but there are a few exceptions. The reverse is the case of ἀπό.

H. Pernot is of course right, that it is more "logical" that proclitic words should not carry an accent.[47] But unlike what Pernot seems to be implying in the case of the love poems, this rule is not applied with absolute consistency in *Apokopos*. Here, moreover, the article always carries an accent in the oblique cases.

The predominantly traditional accentuation is often inconsistent with the metre and the rhythm of a line. For instance, in the gen. sing. and the nom./acc. pl. of neuter substantives ending in -ί(ν) (<-ί-ον) the -ί- always carries the accent, even in the position before the caesura. The versification presupposes that the phonetic development has taken place by which the stress is shifted from the vowel /i/ which, in turn, is transformed into a semi-vowel, or is reduced to a mere palatalization of the preceding consonant. This phenomenon, "grammatical synizesis" in the Greek terminology, is also observed in other word forms with an original stressed /i/ or /e/ in the penultimate, e.g. 75 *Γλυκέα*.

In the light of the above-mentioned observations on the script and the orthography, we may conclude that Demetrios was a skilled professional scribe. The uncertainty observed in the orthography is best explained by the lack of a canonised orthographic standard for the vernacular.[48] (No single standard exists even today.) The traditional learned orthography is, in many

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[47] In Ch. pop., 4.

[48] Cf. Agapitos-Smith 1994: 62-63.

respects, unsuitable for the rendering of the language used in the vernacular texts. In *Apokopos*, as in all vernacular texts, words and forms occur which are foreign to the learned language. In *Apokopos* this is the case, for example, with certain dialect forms.

It is only natural that the evaluation of the quality of Demetrios' copies varies somewhat from text to text. Because the judgement of the modern editors of the individual texts is, of course, based on the comparison between Demetrios' copy and the other copies transmitting the text –if any, and, needless to say, the quality of these varies a lot. In cases where one or more other copies are closely related to that of Demetrios, e.g. in the case of *Poulologos, Ptocholeon* and *Polemos tes Troados,* it is possible to make a more accurate evaluation of his qualities as a copyist. In these three cases the judgment is, on the whole, positive.[49] Judging from the analyses in these three, as well as in the rest of the modern critical editions, it is possible to conclude that Demetrios was capable of producing a fairly accurate copy of a legible exemplar. This should be born in mind by editors of texts which only survive in the hand of Demetrios, e.g. Pikatoros' *Rima threnetike,* and also in the cases where the other textwitness(es) differ(s) substantially from Demetrios' copy, as is the case with *Apokopos.*

[49] Cf. Ptochol. (Kech.), 37, Poulol. (Tsavari), 87-88 and n. 161, and Pol. Troad. (Papathom.-Jeffr.), ciii.

2.3 *A Printed in Venice 1509 (Nikolaos Kalliergis, son of Zacharias)*

Photographic reprint on the scale of 1,33:1 in Apokop. (Panagiot.) A, pp. 170-209.[50]

2.3.1 Bibliographical data

Apokopos is the first Greek vernacular text known to have come out of the Venetian press. Only one copy of the first edition has been discovered.[51] This copy was not discovered until quite recently by Evro Layton in the *Bibliothèque municipale (humaniste)* of Sélestat.[52] The text is not mentioned in the catalogue and has hitherto been overlooked. It is bound up with two liturgical books from the same year, *Exepsalmata* (*BH* I no. 34) and *Orologion* (*BH* I no. 36) which were both printed in Venice by Zacharias Kalliergis.

Until this discovery was made, the earliest surviving edition of *Apokopos* was **B** from 1534 (Stefano da Sabbio/Damian di Santa Maria). But from a sales catalogue dating 1748-49, it was known that a copy of an edition by a certain Nikolaos Kalliergis dating from 1519 (*BH* III no. 217), had been sold at an auction in London.[53] Layton is convinced that this must have been another copy of A (1509), the date 1519 being an error in the catalogue. She convincingly argues (p. 214) that it is unlikely that Zacharias Kalliergis, who had established himself in Rome by this time, should have ventured to publish a new edition there: in 1519 there was simply no market for a Greek chapbook in Rome.[54] I believe Layton is right. It is certain, however, that the copy mentioned in the sales catalogue is not identical with the one Layton has discovered: the copy in Sélestat has been kept in the local Bibliothèque humaniste since the middle of the 16th century. It formed part of the personal

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[50] In the following, I shall be using the abbreviation "Panagiotakis" (without the year of publication) when referring to N. Panagiotakis' introduction to this edition.

[51] Layton 1990: 214 and 215 with n. 1: J. Walter, *Ville de Sélestat. Catalogue général de la Bibliothèque municipale*. Colmar, 1929, I 3: Incunables & XVIme siècle: no. 2100.

[52] Layton 1990, ibid. For the information given below concerning this copy, I shall be referring to this article by Evro Layton. I have visited Sélestat in order to study the copy in the *Bibliothèque municipale (humaniste)* and can confirm the information.

[53] Layton 1990: 213 and p. 214 and n. 1.

[54] See also Layton 1981: 120-121 and n. 7 for more detailed argumentation with references.

library of Beatus Rhenanus (1485-1547) which he bequeathed to his native town.[55]

A has no title page like most of the editions from the second Venetian period of Zacharias Kalliergis.[56] It consists of ten leaves. There is no continuous numbering of the individual leaves, but f. 2^r is signed αii and f. 6^r βii. Thus, the booklet comprises at least two gatherings, the first consisting of four leaves.[57] The type is the same as Zacharias Kalliergis used for his liturgical books of this period. He had himself designed and cut the type, which is based on his own hand, when he resumed printing in Venice in 1509. The type is known as *Greek 90*.[58]

At the head of f. 1^r (αi^r), immediately below a modest headpiece, a title comprising two fifteen-syllable lines "advertises" the work. The poem is named *'Απόκοπος* and the poet *Μπεργαδῆς*. This title is not in V. After a blank space of well over a line, the poem proper begins. It is printed with one fifteen-syllable verse to a line and 28 lines to a full page. The initials of the first line of each couplet are written in red ink.[59] They are larger than the ordinary characters and protrude slightly into the margin. The text, including lines 491-556 which are unanimously considered spurious,[60] ends a little below the middle of f. 10^v. After a small gap follows a *Δόξα πατρὶ.* comprising two lines and closing with an *'Αμήν* on the same line. After yet another small gap, the last four couplets follow, of which the very last (giving the date 1509) is, in its turn, separated from the preceding three couplets by a slightly larger gap. Both Layton 1990: 215 and Panagiotakis: 91 refer to the last four

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55 Layton 1990: 216.

56 Cf. Layton 1990: 215. See *BH* I no. 34-36: The works are headed by long titles and/or tables of contents, but none of them has a title page with the mark of Kalliergis. Thus, there is no reason to assume that A originally comprised a title page, which was later lost, e.g. when the copy was bound up with the other works. When I examined the copy, I did not see any sign of leaves having been cut out. See also note 70 below.

57 Layton 1990: 215 states: "The work consists of ten unnumbered leaves (α^4-β^6), ..". Thus Layton concludes that the last six leaves made up one single gathering, although she saw only photocopies (ibid.). I was unable to determine this question by studying the actual copy, which preserves its 16th century binding.

58 Layton 1990: 207 and 215. Cf. the colophon of the *Exepsalmata* (1509) in *BH* I, p. 94.

59 Layton has, of course, not been able to discern this in the photocopy.

60 On the "spurious epilogue" see Ch. 2.6 below.

couplets (559-566) together as the "colophon". But only the very last couplet (565-66) really qualifies for this title. It reads:

> Εἰς χίλια πεντακόσια, καὶ θῆτα ἐξετυπώθη,
> εἰς μῆνα τὸν δεκέμβριον, καὶ ἔξωθεν ἐδόθη.

The three preceding couplets (559-564, which are quoted below) are rather a sort of editor's epilogue.[61]

In line 559, we are told that the edition was prepared by Nikolaos Kalliergis, son of Zacharias. This is an astonishing piece of information. The name of Zacharias has already been mentioned several times above. He is well known and his career as a philologist, copyist, printer and publisher is well documented.[62] Some of his personal correspondence survives in which there is mention of his parents and his wife but no mention of Nikolaos or of other children.[63]

The exact date of birth of Zacharias is not known, but until now there has been general agreement that he was born shortly before 1473.[64] Panagiotakis: 90-97 analyses and interprets the editor's epilogue and concludes, on the basis of the new information about the son, that Zacharias must have been born in 1470 at the latest.[65]

Panagiotakis: 91-92 expresses hope of discovering further information on Nikolaos.[66] He suggests (p. 95) that Nikolaos has learned the trade from his father Zacharias, and as we shall see below, he ventures a series of hypotheses on the abilities and working methods of Nikolaos.

In the colophon of Zacharias' own 1509 edition of *Exepsalmata* (*BH* I no. 34) he only mentions himself. He states that he made the type himself and also both edited the text and financed the publication. It is mentioned, more-

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[61] Cf. Olsen 1994: 124 n. 13. This "afterword" has a stronger resemblance to the epilogue of Demetrios Zenos in his edition of the *Rimada tou Alexandrou* than to an ordinary colophon, although the epilogue of Zenos is longer and provides much more information. On this see below.

[62] Layton 1990: passim. For further bibliographical information see ibid., p. 206 n. 1 and Panagiotakis: 92 n. 1.

[63] Layton 1990: 215-216 and n. 4 and Panagiotakis: 92 and n. 3-4.

[64] *RGK* 1A: 80 (no. 119) and Panagiotakis: 92 and n. 5, 93 and n. 1.

[65] Panagiotakis' argument is that Zacharias must have been at least 20 years old when he got married, and that Nikolaos must have been at least 18 years old when *Apokopos* was published in 1509. But the possibility cannot be excluded that Nikolaos worked on the edition at an earlier age, e.g. at 16.

[66] Layton 1990 does not suggest this possibility.

over, that the book is printed in Venice, but not by whom.[67] He uses a variant of the formula he had employed in the colophon of his publications from 1499 (*BH* I no. 23 and 24) and which he will use again in his second liturgical book from 1509, *Orologion* (*BH* I no. 36). In that variant of the colophon he mentions himself as "editor" and another person as "publisher":

ἀναλώμασι μὲν, κυροῦ ἰακώβου δεπεντίου,...

πόνῳ δὲ καὶ δεξιότητι, ζαχαρίου τοῦ καλλιέργου,..[68]

As is the case with *Exepsalmata*, it is reasonable to assume that Zacharias himself also oversaw the whole process of preparing the *Apokopos* text for the press. He may even have overseen the actual printing, which was most likely carried out by others. His son Nikolaos probably assisted him. Given, however, that Zacharias designed and carved the type himself, it is quite possible that he also took an active part in the practical aspects of the printing, e.g. the composition.

I find it unreasonable to assume that Zacharias should have entrusted his son with the sole responsibility for all the working processes involved in the preparation of the *Apokopos* edition, whether Nikolaos had reached the age of eighteen or not. But I do agree with Panagiotakis that the editor's epilogue explicitly credits Nikolaos with the composing of the text. In line 560 it is said that Nikolaos was:

ὁ τῶν γραμμάτων συνθετὴς τούτου τοῦ τυπαρίου.[69]

In lines 561-564 we are further told that he

Ἐκόπιασεν γι' αὐτὴν, τοῦ μπεργαδὴ τὴν ῥῆμα,

[67] Geanokoplos 1962: 211-213 does not inform us whether Kalliergis had his own press at this time. But I find it highly unlikely in view of the information given by Lowry 1979 on the economic situation in Venice at this time, and especially the difficulties in financing publications. Hence, it is more reasonable to assume that Kalliergis had his books printed at some established press. For an estimation of the financial position of Kalliergis see below.

[68] This formula recurs in later liturgical books published by e.g. Andreas Kounadis and Damian di Santa Maria, in which the Greek text is followed by the colophon proper, in Latin or in Italian, which mentions the place and the year of publication and names the printer (/the press) and the publisher but not the editor. See e.g. *BH* I no. 65 and 76. In later chapbooks the colophon proper usually occurs alone, without the counterpart in Greek, thus leaving the editor, if any, unnamed. See e.g. the colophon of *Apokopos* **B** in Apokop. (Kech.) B, p. 63. Cf. Olsen 1994: 124 and n. 10-11.

[69] Panagiotakis: 94. I do not believe this line could be interpreted differently. See also ibid. and n. 2 and 3 on the special meaning of the words τυπάριον and ρίμα.

> νὰ μὴν τῆς εὕρῃ οὐδὲ εἷς, διαβάζοντά την κρίμα.
> Ὡσᾶν εὑρίσκουνται τινὲς, πολλὰ κατεσφαλμένες,
> οἱ ὁποίαις τὸ δίκαιον ἤθελεν, νᾶσαν κατακαημέναις.

This passage is much more difficult to interpret. Possibly, however, it signifies that he, among other things, read the proofs. I shall return to this below.

This epilogue, together with the colophon proper (565-566, which are quoted above), differs conspicuously from the colophons of contemporary liturgical books and of later chapbooks, both in language and style and in the information given. For instance, neither the epilogue nor the colophon explicitly states that it is Nikolaos who acted as the printer; and Zacharias is not credited with the printing, either. Most noteworthy, however, is the fact that the colophon does not mention the place of publication or name of the publisher who financed the edition.[70] I believe there is every probability that it is Zacharias who financed it. Furthermore, I see no reason to assume that the purpose of the edition should be other than purely commercial. In all probability, it was the Italian chapbooks that inspired him to publish *Apokopos*. It seems, indeed, that the main purpose of Zacharias' new series of mainly liturgical publications was to widen his audience to include the Greek populations not only of Venice but also of the Venetian possessions and of the Ottoman Empire.[71] The publication of *Apokopos* as the first Greek chapbook fits perfectly into this new "sales strategy".

Thirteen years later, Andreas Kounadis would resume the publication of liturgical books in Venice in collaboration with the press of the da Sabbio brothers.[72] After his death, his publication programme is continued at first by Petros Kounadis and then by Damian di Santa Maria, having Demetrios

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[70] Since the colophon ends at the very bottom of the last page (f. 10ᵛ), the question arises whether (one or) two more leaves originally followed, comprising an ordinary colophon and perhaps even the mark of Zacharias Kalliergis. Such leaves could have been cut out, e.g. when *Apokopos* was bound up with the other texts. But this possibility must be ruled out, because paper was quite costly at the time and the gaps left on the last page would have allowed at least three more lines to be filled in. And as mentioned above, my examination of the copy in Sélestat did not disclose any sign of leaves having been cut out.

[71] Cf. Layton 1990: 208, who rightly draws attention to the preface of the *Orologion*, in which Zacharias presents his publication scheme. For the full text of the preface see *BH* I, pp. 96-97.

[72] See *BH* I, p. 173, no. 65 and 66.

Zenos as editor and still using the da Sabbio press. Damian di Santa Maria financed a series of first editions of vernacular poems and also both the second and the third edition of *Apokopos*.[73] Judging from the number of publications, and especially of second editions, this publication programme must have been a financial success. The second edition of *Apokopos* from 1534 may have been the greatest success of them all: already in 1543 a third edition was issued. Thus Zacharias' scheme was, at a later date, to prove highly successful. But his own first experiment with the publication of liturgical books, as well as (his and) his son's first edition of the *Apokopos*, seem to have been unsuccessful; possibly because of the troubled times in Venice, as suggested by Layton 1990: 208.

What credit, exactly, we are to attribute to Nikolaos for the publication of *Apokopos*, is impossible to determine. But it is hard to accept the hypothesis that the idea of publishing the *Apokopos* emanates solely from Nikolaos' personal taste and "philological interests".[74] Are we really to believe that he should have invested so much effort and so much money, of his own or of his father's, in this experiment? I think not, especially because the financial position of Zacharias seems to have been rather strained due to his prior investments in two publications (*BH* I, no. 34 and 35).[75]

I am unable to suggest a plausible explanation for the fact that the colophon does not name the printer or the publisher, thus leaving the impression that the otherwise unknown son of Zacharias, Nikolaos, is alone responsible for the publication. Lines 561-564 (quoted above) state what it is Nikolaos is credited with in addition to the composing.[76] This passage allows of several

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[73] *BH* I no. 69, 70, 71, 83, 84, 90, 91, 97, 98, 99, 100, 102, 103, 104, 105 etc. On the collaboration of the persons mentioned see Layton 1981: 122 ff. and Olsen 1994: 124-126.

[74] Panagiotakis: 55.

[75] Cf. Layton 1990: 208. We should not forget that Zacharias printed and published books to make a living, that is when he was not copying manuscripts in order to earn his bread, cf. ibid., pp. 207-208. For manuscripts copied by Zacharias, see *RGK* 1A: 80 (no. 119) and *RGK* 2A: 75 (no. 156). In the preface of the *Orologion* (*BH* I, p. 97) mentioned above, Zacharias says among other things: *..τὰ .. χρήσιμα .. ἐντυποῦν ἠρξάμην,.. · ἵν' αὐτὸς ποριζόμενος τὰ πρὸς τὸ ζῆν ἀναγκαῖα, καὶ ὑμᾶς σὺν τούτοις εὐπορεῖν ποιήσω,...*

[76] Hereafter, I shall be referring to Nikolaos with his surname *Kalliergis* in order to cover the possibility that Zacharias may have taken part in all stages of the work.

intepretations. One point, however, seems to be clear:[77] the passage *'Εκόπιασεν..* must imply a more significant contribution than merely that of proof-reading. The aim of his endeavour was to produce a "flawless" text (562). In all probability, the passage is referring to the contribution of the editor. But what was the exact nature of that contribution and what is a "flawless" text? We will, of course, never be able to give a definite answer to these two questions unless the exemplar(s?) on which A is based should be discovered; and that is most unlikely to happen. Thus, in order to minimize the number of hypotheses and their inherent uncertainty, we should draw on any analogous cases where more light can be shed on the working method of the editor of a chapbook. Fortunately, two such cases do exist: the *Rimada tou Alexandrou* (Alex.) and, especially, the *Theseida* (Thes.).

The *Theseida* was published in Venice in 1529 (da Sabbio/di Santa Maria) (*BH* I no. 84). The poem also survives in two manuscripts, Cod. Par. gr. 2898 (P) dating from c. 1500 and Cod. Vat. Pal. gr. 426 (V) dating, in all probability, from 1528-29.[78] As early as 1953, Enrica Follieri, the later editor of the first book of the work, showed that ms V is the source from which the chapbook was typeset. Follieri argued then, as she has done on subsequent occasions, that ms V was written for that very purpose (by the editor).[79] Since then, B. Olsen has convincingly argued that ms P itself, or another manuscript closely related to P, may have been the exemplar of ms V which was to serve as a printer's copy.[80] Olsen, moreover, has analysed the working method of the editor: in addition to the numerous metrical and orthographic corrections, he also made more radical changes in the text of his original, when this did not make sense to him. There is no indication that he had more than one (Greek) manuscript at his disposal. In other words, he made "corrections" of his own in order to produce an easily readable text, free of problems – and not in order to reconstruct Boccaccio's text, nor the original Greek translation of it.

The case of the *Theseida* is, unfortunately, unique. No other manuscript of a Greek poem in the vernacular can be shown to have served as the source of a surviving chapbook edition. In the case of all other chapbooks, we are therefore unable to get a similar insight into the working method of the

[77] On all other points, Panagiotakis: 95-7 interprets these lines differently.
[78] Thes. (Olsen) VI, pp. 278 and 281.
[79] Follieri 1953: 70-71, Thes. (Foll.) I, pp. 4-5 and Follieri 1969: 136-139.
[80] Olsen 1994: 126-131, esp. 127 and n. 35.

editor. However, the description Demetrios Zenos offers of his own contribution to the edition of the *Rimada tou Alexandrou*,[81] does not allow us to exclude the possibility that this text has gone through an equally radical revision as that of the *Theseida*.[82] On the contrary, one might add. For the fact that Zenos uses the word *ἔννοια* in lines 6 and 21 of the epilogue suggests that he has "corrected" any reading that he considered to be illogical or unintelligible (to the reader).

Furthermore, David Holton argues that the editor of the *Theseida* was none other than Demetrios Zenos.[83] If that is the case, we can safely assume that he has subjected the *Rimada tou Alexandrou* to a no less thorough revision than the *Theseida*. For judging from Zenos' description of the manuscript original of the *Rimada tou Alexandrou* (epil., l. 10), he may have had to make even more radical changes in this text than was required in the case of the *Theseida* to produce ms V on the basis of (a manuscript very similar to) ms P.

If Zenos is also the editor of the *Theseida*, as seems likely, we only have an insight into the working method of one single editor of chapbooks. Nevertheless, it is reasonable to assume that the other first editions of vernacular poems are the result of a similar editing process.[84] In any event, it is most unlikely that any chapbook is a true copy of its original. Moreover, I find it even more unlikely that any chapbook should represent a work of textual

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[81] See the epilogue by Zenos in Alex., pp. 184-186: (ΕΠΙΛΟΓΟΣ) lines 1-58.

[82] Cf. Olsen 1994: 126-127 and n. 28-31.

[83] Alex., pp. 46-47 n. 5: Holton argues that in addition to the linguistic and orthographic similarities between the editions of the *Rimada* and the *Theseida*, there are also very close similarities between the *Theseida* ms V and other manuscripts attributed to Zenos. The identification is accepted by Follieri 1977: 490 and Politis 1977: 461-62. On Zenos' involvement in this and a series of other chapbook editions, see also Kaklamanis 1997. In this lengthy article, St. Kaklamanis gives full credit to E. Follieri and D. Holton for their contributions, while he largely ignores that of B. Olsen, even in cases where he advances ideas that have previously been published by her: compare especially Kaklamanis 1997: 204-205, 212-213 with Olsen 1994: 127-131 (in spite of this, Kaklamanis 1997: 153 n. 2 has the cheek to claim that "the recent re-examination of the subject by.. and Birgit Olsen has not forwarded the question to any significant degree"). See also Ch. 2.4.1 below on the possibility of Zenos having edited the second edition of *Apokopos* (B).

[84] Cf. Olsen 1994: 132.

criticism, drawing on several manuscripts with the purpose of reconstructing the archetype.[85]

Panagiotakis, however, seems to think that the *Apokopos* edition results from a process that closely resembles the latter. Although he does not actually use the terms "textual criticism" or "archetype", he does assume (p. 96) that Kalliergis has chosen among several *Apokopos* manuscripts the one he found most trustworthy (*ἀξιόπιστο*) and has re-established (*ἀποκατέστησε*) the text as best he could. Panagiotakis rests this hypothesis on his interpretation of line 563 (quoted above): He takes *τινὲς* [ρίμες] *πολλὰ κατεσφαλμένες* to mean "other *Apokopos* manuscripts". But it is more natural to understand these words as meaning "rhymed versions of other vernacular poems" in contrast to *αὐτὴν τοῦ μπεργαδῆ τὴν ῥῆμα* (l. 561).[86] Consequently, there is no reason to assume that A is based on more than one manuscript. There is, moreover, no doubt that Kalliergis made changes in his original, as Panagiotakis agrees. Therefore, we cannot assume beforehand that A is closer to the original text than V.

2.3.2 Typesetting and orthography

As mentioned, the text is set in Kalliergis' own type, Greek 90. Ligatures are relatively scarce and are not used consistently. There is a minimum of abbreviations: in addition to a few nomina sacra, *καὶ* is frequently abbreviated and the article is abbreviated a few times. Word division is usually, but not always, indicated by a clear space. It is only the elided forms of the word *καὶ* and of the article that are joined with the following word, e.g. 20 *κηὔρα* and 24 *τἄνθη*. No other words are joined in this way.

Unlike V, A shows more than just rudiments of a "proper" punctuation. Couplets do not invariably close with a full stop: several times a comma is used instead, either in the case of enjambment between two couplets (30, 258 and 458), or where a main clause and its dependent clause occur in two successive couplets: 190, 254, 314, 350, 374, 398, 460, 488 and 516. There are, however, almost as many such instances where the usual full stop is used: 70, 166, 372, 394, 404, 426, 440, 506, 526 and 532. Conversely, five couplets close with a comma between two main clauses: 128, 136, 324, 348 and 484.

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[85] Cf. the evaluation of the working method and the qualifications of Aldus Manutius and the learned philologists collaborating with him, e.g. in Lowry 1979: 224-249.
[86] Cf. Olsen 1994: 132-133.

Furthermore, a question mark (;) often closes either the first or the second line of the couplet. But it is never used before the caesura or elsewhere within the line. In the following lines the question mark is both used and placed in accordance with modern orthography: 80, 100, 106, 138, 144, 148, 204, 280 and 390. In 157 and 384 the position of the question mark in the sentence is contrary to modern orthography, and in 105 and 203 it is "wrongly" used in an interrogative sentence between the main clause and a dependent phrase or clause respectively. Conversely, in 77(bis), 99, 159 and 389(bis) a comma or a full stop is used instead of a question mark at the end of the first of two or more successive independent interrogative sentences. The question mark is not used after the interrogative sentences in 77, 78, 103, 104, 146, 160, 165, 210 or 422 either, whether the question stands alone or ends a series of questions. Finally, the question mark in 290 is entirely unmotivated (printer's error?).

Except for the instances mentioned above, a full stop is used at the end of the second line of each couplet and either a comma or a full stop at the end of the first line. The latter variation does not seem to depend on a consistent principle. In most cases, however, where a comma is used, it separates a dependent clause from a main clause. But then a full stop is often used in such instances, too.[87]

Obviously, a guiding principle requires that each line should close with some punctuation mark or other. Therefore the missing punctuation marks at the end of 102, 123, 187, 188, 247, 306, and 442 should be considered as printer's errors.[88] According to another principal rule, the caesura should always be marked by a comma without regard to syntax. (This is already seen in the second line of the "advertising title".) There are, however, a few exceptions to this rule too. Panagiotakis notes the following: in 112 there is a full stop instead of the comma, whereas no punctuation mark at all is found at the caesura in 59, 86, 164, 349, 447, 468, 480, 484, 491, 544 or 559. The omission of the comma in 59 and 468 agrees with (a modern understanding of) the syntax of the sentence. The same applies to 491. But this is not the case in 480 or 484, in which each hemistich forms an independent sentence.

[87] The exact position of the full stops in the line varies. This must be due to lack of typographical precision. It is obvious that no distinction is being made between full stop (on the line) and "άνω τελεία" (semicolon/colon).

[88] In 230-232, because the ink is smudged, it is impossible to discern which punctuation marks were there.

It is, therefore, reasonable to assume that all the omissions listed are printer's errors.[89]

A last phenomenon is the additional comma in 23, where it is "wrongly" placed after the relative adverb of place *όπού* (= ὅπου), and in 77, where it separates two successive direct interrogatory sentences. The latter comma is hardly a printer's error, and it may well be a unique instance in the editing of the early chapbooks.

The orthography in A is, in certain respects, much better than in V. First and foremost, A does not have nearly as many instances of iotacistic spelling variations or of fluctuations between ε/αι or ο/ω.[90]

As for the use of final -ν, there is only one noteworthy difference between V and A: in A the -ν is more frequently added to the verb ending -(θ)η in perfective past passive 3. sing., and not only in the last syllable of a line.

What is said above about elision/aphaeresis in V roughly applies to A, too: on this point A is not particularly consistent either. Of the individual words and forms mentioned above, only καὶ is treated slightly differently in A: here elision of καὶ before a front vowel is indicated more frequently. So, in this respect A is more consistent than V. Conversely, in seven out of a number of cases A, in contrast with V, indicates the elision of καὶ before a back vowel, e.g. 216 *κὄχι*.[91] Hence, A is less consistent than V on this point. As Panagiotakis points out, this way of spelling is out of harmony with the pronunciation, because the palatalisation of the /k/ is not indicated. This is a particularly noteworthy inconsistency, given the fact that A, unlike V, very frequently uses an apostrophe to indicate elision/aphaeresis. The apostrophe, however, is never used when it is the article that is being subjected to elision, and only very rarely when it is καὶ (e.g. 58 *κ' ἡμέρα* and 64 *κ' οἱ μέλισσες*).

[89] Panagiotakis considers the omission of the comma to be deliberate and regards it as a unique case. He adds that *Apokopos* B has a comma before the caesura in every line without exception. But in Apokop. (Kech.) B there is, in fact, no comma at the end of the first hemistich of lines 27, 190 or 485 (or after 215). These are definitely printer's errors. In *Apollonios* (Venice 1553, Cr. Zanetti) this comma is omitted numerous times, more often than not in agreement with the syntax. In *Istoria tes Sosannes* (Venice 1559, Gi. Leoncini) a comma is very rarely used at the caesura, when not required by the syntax. Reprints of the three chapbook editions mentioned are found in Kechagioglou 1982.

[90] Panagiotakis: 130-131 lists most of the spelling mistakes in A. A similar list for V would be several times longer.

[91] Panagiotakis: 131 mentions six of the cases. The last one is 87 *κἄν*.

(In any case, the breathing above the initial vowel of the following word will show the elision.) Omission of the unstressed augment, on the other hand, is nearly always indicated by an apostrophe. Among the few exceptions are 12 *καὶ τζάκισε,* 17 *σιγὰ περπάτουν* and 109 *δύο στενάζαν*. Quite often, the apostrophe is placed contrary to modern practice, indicating aphaeresis instead of elision, e.g. 33 *καὶ 'φάνη,* 46 *καὶ 'γὼ* and 116 *νὰ 'λ⟨λ⟩άσ⟨σ⟩ουν*. It should be stressed, however, that even though A indicates elision/aphaeresis more often than V, the instances of synizesis are still the majority.

As for the rendering of consonant clusters, there is only one noteworthy difference between the spelling in the two versions: in Ancient Greek words, V consistently renders the cluster /nd(r)/ as -νδ(ρ)-, whereas A in most cases has -ντ(ρ)-, e.g. 25 (etc.) *δέντρον* and 305 *παντρεμένην,* but *δένδρον* in 44 and 63. Apart from this case, the orthography of A is, like that of V, predominantly traditional in the rendering of consonant clusters.

Like V, A employs the cluster 'τζ' instead of 'τσ'. Only one of the orthographic peculiarities in V, which were characterised above as "peculiar etymological spellings", is found in A: the use of breathings and/or accents in compounds such as 31 *περὶ ἀνασάνω* and 457 *παραάναμένειν*. Otherwise A is in agreement with the traditional orthography.

In A, too, the traditional system of accentuation is employed very consistently and with extremely few outright errors. In A, unlike in V, unstressed proclitic monosyllables and disyllables carry an accent in accordance with the traditional standard. Thus the following words (nearly) always carry a grave accent: νὰ, ἂν and the prepositions μὲ, διὰ/γιὰ and ἀπὸ, while the relative pronoun ὁποὺ always carries a circumflex: ὁποῦ. (The relative adverb of place ὅπου, on the other hand, occurs in three variants: 38 *ὅπου,* 23 *ὁποῦ* and 534 *ὁπου*.) The only proclitic words that are not rendered with consistency in A are the personal pronouns μὲ, σὲ, μᾶς and σᾶς, which only occasionally carry the accent. In other words, the accentuation of proclitic words in A is not innovative, as it is in V.

In the case of the accentuation of syllables with "grammatical synizesis" it is A that is innovative, in contrast with V: in almost 2/3 of the instances where the stress has been shifted from an /i/ to the following vowel, A places the accent on the second vowel in accordance with the metre.[92] I believe

[92] Panagiotakis: 128-129 first enumerates 69 instances of accentuation of the vowel following the /i/ and then 44 cases where the /i/ carries the accent. In each individual

Panagiotakis: 128 is right in stating that this experiment with the accentuation is unique for its time. Like V, both manuscripts of this time and later chapbooks employ the traditional archaistic accentuation.[93] Like many other aspects of accentuation, and of orthography in general, this is merely a question of convention.[94] In any case, this experiment with the accentuation in A is not consistently carried out: even in the 8th and the 14th syllable of the line the traditional anti-prosodic accent occurs eleven times.

Regarding the orthographic standard, the major differences between A and V lie in the accentuation and in the punctuation. As for the quality of the spelling, the most significant difference is seen in the choice between the vowels or clusters of vowels which represent the sounds /i/, /e/ and /o/: A masters this aspect of orthography much better than V.

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case, he even indicates in which syllable of the line the phenomenon occurs. The list purports to be exhaustive, indicating an overall ratio of 3:2. Corrections and additions are, however, required: firstly, the instances of the following vowel carrying the accent: **1st** hemistich; **2nd** syllable: +550 (φλουριά); **4th** syllable: +459 (πλιὸν) & 65 > 64 (πουλιὰ); **8th** syllable: +105 (χαρτιὰ), 299 (σοφιᾶς) and 471 (ἐκκλησιές) & 407 > 406 (παρηγοριάν) & it is <u>not</u> in this syllable the phenomenon occurs in 231, 232, 234, 245, 246, 513, 515, 516, 521 and 522, but in the 2nd hemistich, 6th syllable, while in 300 and 434 it occurs in the 2nd hemistich, 4th syllable. **2nd** hemistich; **2nd** syllable: +89 (πουλιὰ) and 534 (βιὰν); **4th** syllable: +59 (σωτηριᾶς), 301 (βασιλειᾶς), 491 (μυρτιὰν) and, as mentioned, 300 and 434 & 209 > 204 (φαμελιὰ), 332 > 331 (ἐλασιὰν) and 525 > 526 (παιδιῶν); **6th** syllable: +355 (χιόνιν), 415 (ἐκοκιάσεν) and, as mentioned, 231, .. 522. Secondly, the instances where the /i/ carries the accent: **1st** hemistich; **2nd** syllable: not 259 (βιόν), 414 (?), 417 (?) and 550 (φλουριά); **4th** syllable: +39 (ἐπίασα) and 412 (χίονια); **6th** syllable: not 471 (ἐκκλησιές) and 549 (?). **2nd** hemistich; **+ 1st** syllable: + 405 (μίαν) and 406 (δύο); **2nd** syllable: not 534 (βιὰν); **4th** syllable: not 458 (φωτιὰν); **6th** syllable: +416 (ἐφτίασεν). Thus, the ratio is not 69:44, but 78:44.

[93] Cf. the remarks by D. Holton in Alex., p. 94.

[94] Thus Panagiotakis' statement, that the accentuation in À is "correct", while it is "erroneous" in other chapbooks, seems a bit odd. He further suggests (p. 128) that these "correct" accents originate from the poet's autograph. This suggestion contradicts his statement (p. 111) that both V and A must derive from an oral performance of the text.

2.4 *B Printed in Venice 1534 (Stefano da Sabbio/Damian di Santa Maria)*

Photographic reprint in Apokop. (Kech.) B, pp. 47-63 (on a reduced scale).

The reprint is made from the copy in the Bavarian State Library in Munich, no. Rar. 467/6 (olim A. Gr. b. 47, 4°), which is listed in *BH* I as no. 90. Here *Apokopos* is bound with nine other Greek chapbooks.[95] Until recently this copy, on which the modern editions are based, was the only one known to have survived. But now two more copies have been discovered: Racc. I. IV 1899 int. 2 in the Vatican Library and 4. Op. th. II 43(2) in the University Library in Jena.[96] The latter, which is bound up with *Rimada tou Alexandrou* (1529) and *Vatrachomyomachia* (1539) among other texts, has glosses by Crusius.[97]

2.4.1 Bibliographical data

Twenty-five years were to pass before a new edition of *Apokopos* was published in Venice by Damian di Santa Maria and printed by the press of the da Sabbio brothers. Panagiotakis: 97 quotes Layton 1981 and expresses the opinion that di Santa Maria edited the text and in all probability also financed the publication. There is no doubt, however, that he did in fact finance the edition, while it is highly doubtful whether he contributed at all to the editing of the text.[98] The text may have been edited by Demetrios Zenos.[99] Most recently St. Kaklamanis has argued that Zenos is the editor.[100] Kaklamanis includes *Apokopos* B in a list of eight chapbooks, three of which are known to have been edited by Zenos, and states that they all share eight, mainly orthographic, features which he enumerates and numbers from 1-8. But except for no. 6 (depalatalisation) and no. 8 (the omission of the accent where it does not coincide with a metrical stress), all the features listed are also very

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[95] Cf. Kechagioglou 1982: 44. Add to the list here *Diegesis gadarou* (1539, da Sabbio/di Santa Maria), cf. *BH* I, pp. 234-235 (no. 98). See also Eideneier 1994: 103-106.

[96] Cf. Panagiotakis: 98 and n. 3-5 and Eideneier 1994: 102

[97] I thank Ulrich Moennig for furnishing me with photocopies of the Jena copy of *Apokopos* with Crusius' glosses and Notis Toufexis for letting me have a copy of the computer transcript with the glosses that he had compiled for his Hamburg dissertation on Martinus Crusius.

[98] See Layton 1981, esp. p. 125 and n. 15: di Santa Maria's (original?) main occupation was that of a textile manufacturer, cf. the colophon of the *Orologion* (1524) in *BH* I, p. 181.

[99] Cf. Layton 1981: 131-132 and n. 32-33. (Layton does not, however, specifically mention *Apokopos* B.)

[100] Kaklamanis 1997: 194-198.

common in manuscripts of texts in the vernacular, especially so no. 1-2 (the accentuation of the -ι- in syllables with "grammatical synizesis", cf. p. 54 above) and no. 7 (the inconsistent use of final -ν, cf. pp. 52-3). Hence these features cannot be said to be characteristic of Zenos alone. Feature no. 8, moreover, is not a widespread phenomenon in any of the chapbook editions ascribed to Zenos, and feature no. 3 (the joining together of enclitic personal pronouns, or other enclitics, with the preceding word) is not frequent in *Apokopos* B.[101] Kaklamanis states pp. 197-198 that the eight features are not found in *Apokopos* A. However, I have only noted one case of depalatalisation (no. 6) in *Apokopos* B, which is not in A: νὲς 143.[102] There is, moreover, no instance of crasis (no. 5) in *Apokopos* B – or in A. Finally, it should be mentioned that the tendency to avoid synizesis (no. 4) is just as strong in *Apokopos* A as in B (cf. pp. 76-7 below). Thus the case for Zenos being the editor of *Apokopos* B is not really strengthened by Kaklamanis' analysis.

B consists of eight unnumbered leaves, three of which have signatures: f. 2^r: αii, f. 3^r: αiii and f. 4^r: αiiii. Thus Legrand (*BH* I, p. 118) is undoubtedly right in stating that the book consists of one single gathering (a quaternion).[103]

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[101] Only elided forms of the oblique cases of the definite article and of καὶ are frequently joined with the following word (cf. p. 72 below).

[102] The other examples are found in A, too: μακρὰ 306, μακρᾶς 36, μερὰν 387, νὲς 171, ξάζει 279. In other cases the -ι- is preserved: ἄθλιες 229, πλατίες 187 (πλατὲς V), πλουσιότητος 300, συνεφιᾶ 87 (συγνωφᾶ V).

[103] Irrespective of the size of the original sheet of paper and the number of times this has been folded and cut, a gathering is invariably made up of pairs of conjugate leaves (bifolia): the first and the last leaf are conjoint, as are the second and the last but one, etc. If, therefore, the first four leaves are correctly arranged the last four will be also. Hence, it is only necessary to sign the first half of the gathering. In the case of *Apokopos* B, no signature was required on the first leaf, because it is a title page. The signatures are thus meant as an aid to the gathering and the subsequent sewing and binding. As for the setting of the book, Panagiotakis: 99-100 states that the practice of the age was to print one side of one separate double leaf (bifolio) at a time. His statement seems to be based on Conor Fahy's studies of contemporary Italian chapbooks to which he refers in the general context. L. Hellinga, 'Manuscripts in the Hands of Printers', J. B. Trapp (ed.), *Manuscripts in the Fifty Years after the Invention of Printing: some Papers read at a Colloquium at The Warburg Institute on 12-13 March 1982* (London 1983) 3-11: 4 and n. 3 does not seem to know the works of Conor Fahy (from the 1970s) but suggests that the first books printed in the 15th

Unlike A, B has a title page: at the head of f. 1^r (αi^r) is the title Α 'ΠΟ'ΚΟΠΟΣ. Immediately below, a woodcut appears representing – very much to the point – a sleeping man who is being "visited" by a dream. The same illustration was used for the first time in Loukanis' *Iliada* (1526, da Sabbio/di Santa Maria) (*BH* I no. 75) and was reused i.a. in *Rimada tou Alexandrou* (1529, da Sabbio/di Santa Maria) (*BH* I no. 83).[104] Next follows the mark of Andreas Kounadis (†1523) in a variant without his name (monogram). This mark, which represents a marten on a shield surrounded with a tortuous floral edging, appears in nearly all the books published by Kounadis' father-in-law, Damian di Santa Maria.[105]

F. 1^v (αi^v) has a small headpiece with birdlike figures followed immediately below by the "advertising" title also found in A. After a small gap the poem proper begins. The text is printed in two columns with one hemistich to a line and 38 lines to a full column. The initials of the first hemistich of each couplet are larger than the ordinary characters and protrude into the margin, thus creating the visual impression of a quatrain structure. The text, including lines 491-556, ends below the middle of the last page (f. 8^v) with the same *Δόξα πατρὶ..* as in A. Unlike A's editorial epilogue, B has an ordinary colophon informing us, in Italian, that the book is printed in Venice in March 1534 by Stefano da Sabbio and published by Damian di Santa Maria. The colophon is accompanied by a partial translation into Greek which mentions the printer da Sabbio but not the publisher di Santa Maria.

In all probability, the fount used for printing B belonged to di Santa Maria. The same fount was used for the vast majority of the chapbooks and also a few of the liturgical books which he had printed at the da Sabbio press from 1524-1546.[106] The type is called *K no. 2* and twenty lines measure 88-89

century, among others the first book printed in Oxford, were in fact often set by the page or by the sheet. L. Hellinga seems to believe, however, that from the last decades of the 15th century books were usually being set by formes. The question is rather complicated: it seems that only the marks showing the casting off of the few extant exemplars (printer's copies) for printed editions can shed some light on the process by which these books were set and printed. According to L. Hellinga, ibid., fewer than twenty printer's copies survive from the 15th century and only half of these have been studied in depth. From the first half of the 16th century a few more are known.

[104] *BH* I, pp. 188-192, Holton 1972: 371-376 and Alex., pp. 16-17, 54-55 and Plate IV, cf. Layton 1994: 87-90, 102.

[105] Layton 1981: 124 and n. 13-14, 129 and n. 25, cf. Layton 1994: 339-340.

[106] Layton 1981: 124 and n. 14, 127, cf. Layton 1994: 28-29.

mm.[107] The print quality of the Munich copy of B is poorer than that of A. Occasional lines are more or less blurred, mostly so in the top left column of f. 2^{v} (Apokop. (Kech.) B, p. 51). In addition, a few individual characters and punctuation marks have been missed out, e.g. in lines 137 and 138 in the right-hand column of f. 3^{r}.

As in A, ligatures are relatively scarce and are not used consistently.[108] There are extremely few abbreviations, καὶ being the only word which is frequently abbreviated. Word division is more often than not indicated by a clear space. As in A, only the elided forms of the word καὶ and of the article are frequently joined together with the following word.

Panagiotakis: 99-100 stresses that all surviving copies of an early chapbook should be collated: such collations of the earliest editions of Shakespeare, as well as the collations of Italian chapbooks carried out by Conor Fahy, have shown that the texts of different copies of the same edition are not always identical.[109] There are two possible causes of the differences: either a (mechanical) fault has arisen some time during the printing process and has passed unnoticed, or corrections or additions have been introduced into the rest of the impression after part of it had already been printed. Even in the latter case of deliberate change, the leaves which had been printed prior to correction were put on the market. Due to the high cost of paper and skilled labour they were not discarded.[110]

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[107] The photographic reprint in Apokop. (Kech.) B is on a reduced scale, twenty lines measuring c. 79 mm.

[108] Layton 1981: 124 describes the type as "a neat cursive type with a minimum of ligatures".

[109] Another example of this phenomenon is Aldus Manutius' 1495 edition of Theocritus, cf. Lowry 1979: 233-234 and n. 67.

[110] Lowry 1979: 99 and n. 104 refers to three monographs unanimously concluding that the cost of labour more or less equalled the cost of paper. (In n. 104 one specific example is mentioned in which the cost of labour surpassed the cost of paper.) See also ibid., p. 11-12 and n. 23-24 where it is demonstrated that paper prices dropped (drastically) around the year 1500. Panagiotakis: 100 states that the cost of the paper amounted to 60-70% of the total cost in the book production of the time. Panagiotakis' statement seems to rest on the studies by Conor Fahy. A partial explanation of the different estimates could be the fact that while Fahy investigates the production of Italian chapbooks, Lowry and the studies he quotes are mainly concerned with editions of Greek classical texts. In the latter case, the cost of the composition and even more so of the proofreading and of the (philological) editing must have been considerably higher than in the former.

Panagiotakis' collation (pp. 100-101) of the reprint of the Munich copy in Apokop. (Kech.) B with photographs of the Vatican copy has only led to the discovery of one single insignificant difference, obviously caused by a "mechanical" fault arising in the course of the printing.[111]

2.4.2 The relationship between **B** and **A**

The result of Panagiotakis' minute collation of A and B (pp. 102-108) will serve as a constant point of reference in the exposition of my own findings. In his collation Panagiotakis also includes the fourth edition, which I shall call "D" (Venice 1553, Cristoforo Zanetti).[112] Panagiotakis does not, however, include the third edition, which I call "C" (Venice 1543, Damian di Santa Maria) in the collation.[113]

Panagiotakis: 101-102 stresses that in his collation of A and B (and D) he does not restrict himself to recording the variants which affect the pronunciation, i.e. the variants which, when not caused by printer's errors, are due to deliberate changes introduced into the text of B; he also records a number of purely orthographic variations. He does, however, leave out a few less significant variations, e.g. in the use of ligatures and abbreviations. Nor does he record the few cases (in B) where a single character has been missed out. Finally, he only records "the lack of punctuation marks in those instances where the meaning is affected". In my own collation I have chosen to include the punctuation. I do not, however, record the different punctuation marks used at the end of the couplet's first line, where A frequently has a full stop, while B consistently uses a comma.

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[111] The initial capital K in line 349 is not in the Vatican copy. It does, however, appear in the Jena copy. Except for the fact that the print quality, esp. of f. 2ᵛ, is much better in the Jena copy than in the Munich copy reproduced by Kechagioglou, I have found no differences between the two. D. Holton collated three of the extant copies of the 1529 edition of *Rimada tou Alexandrou* with an equally meagre result: in one of the copies, which also lacks the first leaf, a "pulled" type has been wrongly replaced, cf. Alex., p. 16.

[112] *BH* IV no. 557. On this edition see Ch. 2.5.2 below. (Panagiotakis refers to the fourth edition as "Γ" instead of "Δ".)

[113] See again Ch. 2.5.2 below. Two copies are known: *BH* I no. 104, Layton 1994, no. 74. I thank Ulrich Moennig who informed me about the existence of a second copy of C in the Bodleian Library in Oxford, before I was able to consult Layton 1994. The first copy, in the Ambrosiana Library in Milan, was not accessible at the time. I assume that is the reason for Panagiotakis' not having included C in his collation.

According to my collation of B and A the following corrections and additions may be made to the findings Panagiotakis presents pp. 102-108:[114]

1 Α'πόκοπος A Α'**ποκοπος** B **4** ἤθεκα A... 27 πουλιὰ, A πουλία B 30 κόπου, A κόπου. B 50 σπουδῆν **AB** τῆν A τηv B 64 ἐφῆγαν **AB** 71 εσωσεν A **ἔσωσεν** B 73 ἀραχνιας μένοι A ἀραχνιασμένοι B 74 -θορηβουμένοι **AB** 86 οὐρανὸς A οὐρανὸς, B 87 Α'στράπτ'**εἰπέ** A Α'στράπτει' πέ B 93 ἐκκλησίαις **B** 94 ἂν **AB**(?) 102 **ἂν** A εἰπέμας A εἰπέμας, B 106 ἀσβολωμένον; A ἀσβολωμένον, B 112 τοὐρανοῦ. A τοὺ(ρα)νοῦ, B ἀκτίνες. A ἀκτίνες B 123 τεντόνουν A τεντόνουν, B **126** ὠσὰν A... τότες. A τότες, B 136 λυποῦνται, A λυποῦνται. B 142 **εἶπες** AB 145 **ρᾶσα** A 154 ὀμπρὸς **ὀπίσω** B **156** ἐρώτημαν A... 157 ἀπηλογίσου;(?) A ἀπηλογίσου, B 164 γῆν A γῆν, B 186 χαρίζουν A χαρίζουν. B 187 ἀμπάδες A ἀμπάδες, B 190 ἐκκλησίαις, A ἐκκλησίαις B 199 Α'πέχουσιν A Α'πέχουσιν B 207 πάσκουν A πάσχουν, B 211 **Κερὰ** A **Κυρὰ** B τὰ 'νώγια A 215 κομπόση, A κομπόση B 218 **ἀρπᾶ** A **ἀρπὰ** B 227 μηδ**έ** **AB** **εἶπέ** A εἰπέ B ὁρίσης. A ὁρίσης, B 231 σπίτια A **σπήτια** B 235 Α'**ναστενάζουν** AB... 241 Α'κουσε A Α'κουσε B 243 'σκόρπισεν A σκόρπισεν B 248 'βαστοῦμαν, A 'βαστοῦμαν. B 251 συναπαντήσίν B 252 τίς AB 269 δείχνει A δείχνη B 279 **των** A 281 **στῆν** A στῆν B 289 κρατοῦμεν A κρατοῦμεν, B 291 **ὅπου̂ναι** A ὁπου̂ναι B 306 'σταλμένην A σταλμένην, B 309 **νάρματώσουν** A **ναρματώσουν** B 314 τοσούτην, A τοσούτην. B 315 **εἶσέβη** A 324 **ὥρισεν** A **ὥρισεν** B εἰσέβην, A ἐσέβην. B 338 θάνα **τὸν** A θάνατον B 339 **ὧρες** A **ὧρες** B 341 **Κἔστειξεν** B 348 οἰκονομᾶτον, A οἰκονομᾶτον. B 350 μαχέριν, A μαχέριν. B 356 **ἥρπαξεν** A **ἥρπαξεν** B **τα'**ριστερὸν B 357 τιμόνηv B 361 **Ηὗρε** A **Ηὗρε** B **365** ἐγένη A... **366** 'χωρίσαμεν A... **368** εἷς A... 374 θαυμάζει, A θαυμάζει. B 375 οὐκ ἤξευ**εν** B 376 [σ]τὸν,κόσμον (?!) B 379 'γν**ω**ρισέν A 397 Ε'ρχοντας A Ε'ρχοντας B 398 στραφοῦμεν, A στραφοῦμεν. B 407 **τοὺς** B 416 ἐφτίασεν A ἐφτίασεν. B 418 κ'ἔρρηξεν A κἔρρηξεν B 420 τ(ῶν) A τῶν B διὰ τί A διὰ τὶ B 425 -θορυβουμένη, A -θορυβουμένη; B 426 ἐγκαστρωμένη. A ἐγκαστρωμένη B 442 σὔναῦριν A συναῦριν. B 445 ἄκουσες τα A ἄκουσές τα B 447 πῶ A πῶ, B 450 'ξέλαμπρόν A ξήλαμπρόν B 453 ἀπ**ῆ**τίς B 458 εὐγένειν, A εὐγένει. B 459 πλιόν A πλ**έ**ιον B 460 λί**πα** B 482 'τρ**ά**πειν A 484 ἐκράζασιν A ἐκράζασιν, B

[114] Corrections and additions are in bold face type. Sublinear dots signify characters which are difficult or impossible to make out.

λαλοῦσαν, A λαλοῦσαν. B 485 γραφὲς, A γραφὲς B 488 θαμμένους, A θαμένους. B 491 ἐφόρεσαν A ἐφόρεσαν, B 492 ὁδιὰ A ὁ διὰ B 493 των A τοὺς B 494 νὰ 'λλάξουν A ναλλάξουν B 496 τος A τους B 503 Η' AB γλῶσσα AB 507 τὴν A την B 510 ἀλὴ AB 511 *περπάτησαν* AB 514 κεπεσαν A κἔπεσαν B 516 κορμιά μας, A κορμία μας. B 529 Διàταύτοσε B 543 Α'μὲ AB 544 ταπεινὴν A ταπεινὴν, B.

I hasten to stress that Panagiotakis' list does include nearly all the noteworthy differences between A and B. Hence, there is every reason to believe that his collation of D ("Γ") has been equally thorough. Admittedly, most of the corrections and additions listed above are of minor significance and many of the additional variations are probably due to simple misprints.

All the (minor) variations between A and B notwithstanding, the two versions do actually agree very closely. In comparison, version V exhibits a series of highly varying readings. Thus, I share Panagiotakis' conclusion (p. 114 and p. 131) that B is based solely on A. I also agree that the most significant variant is found in the second hemistich of 357, where A has *στ' ἀριστερόν του πλάγιν*, rhyming with *ἐρράγην* in 358, while B has *τ' ἀριστερὸν τιμόνιν*, repeating the second hemistich of the preceding 356. This obvious repetition error in B suggests that the reading in B's exemplar was identical with that in A. Hence, it strongly indicates that the source from which B was set up was none other than A itself.

This conclusion is underpinned by a series of orthographic peculiarities and outright misspellings or misprints shared by A and B. Panagiotakis: 131 gives two examples, 17 *σιγᾶ σιγᾶ* and 412 *χίονια*. Several examples could be added, among others 42 *εἰς στὸ*, 72 *τὴν μπόρταν*, 91 *A 'ν ἤ*, 101 *Tὸν*, 149 *τόσον*, 162 *οὐδ' ἀποθάνῃ*, 204 *τ(οῦ) σταλαγητοῦ* A *του σταλάγητου* B, 219 *τὸ κόπον*, 240 *κἔμιαζεν μυρολόγιν*, 416 *ἐφτίασεν*, 459 *μέλλει στραφεῖν* and 475 *βίαζῃ*. Furthermore, in the majority of the words which Panagiotakis: 130-131 lists as examples of orthographic deficiencies in A, the spelling in B is identical to that in A.

The punctuation in B provides further evidence of its dependence on A.[115] In addition to the variations caused by printer's errors, the only constant dif-

[115] Panagiotakis: 131 merely states that in line 23 B has improved the punctuation of A. This is one of the extremely few variations of punctuation he records in the list of variants pp. 102-108. He correctly notes another difference in the punctuation in l. 80. Panagiotakis also mentions an incorrect extra "comma" in B 376. It seems, however, that what we have here is not a comma but an accidental result of the poor print

ference between the two versions is the one mentioned above, namely that B consistently closes the first line of the couplet with a comma, while A often has a full stop instead. Among the additions to Panagiotakis: 102-108 listed above, I have noted almost all the other variations in the punctuation of the two versions. There is, however, a significant preponderance of instances where B shares the punctuation of A irrespective of the syntax. The most remarkable case of agreement between A and B is the extra comma in the second hemistich of 77 after the independent interrogative sentence *τίς ἦσε*. In addition, B agrees with A in using a comma instead of a question mark at the end of the interrogative sentences in 103, 104, 146, 160, 210, 422 (the questions in 160 and 210 are rhetorical), while both versions do use the question mark in 100, 105 ("wrongly" placed in both A and B), 138, 144, 148, 203, 204, 280, 384, 390 and also erroneously in 290. In 128, moreover, both A and B closes a couplet with a comma, although a new main clause begins in the following line, while the comma at the end of the couplets in both A and B 190, 254, 258, 460 separates a dependent clause from its main clause. Conversely, in both A and B 166, 372, 404, 506, 526, 532 a full stop closes the couplet separating a dependent clause from its main clause. All these cases of agreement between A and B are hardly accidental, but strongly suggest that A was the source from which B was set up.

Panagiotakis: 129 draws attention to the very widespread use of apostrophe in version A to indicate elision/aphaeresis. But his statement that "this characteristic typographical feature of A has been almost completely expunged from version B" is not very precise. The accompanying enumeration of instances where B respectively expunges and preserves the apostrophes in A purports to be exhaustive showing an overall ratio of 70:20. This ratio would indicate a rather systematic alteration of the text's typographical layout. But in fact, the ratio between expunged and preserved apostrophes is more like 88:146.[116] It seems, therefore, that the editor and/or compositor(s)

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quality. Moreover, it occurs before and not after the word *κόσμον* (cf. Apokop. (Kech.) B, p. 58, bottom right-hand column).

[116] It is, of course, more than likely that I have overlooked a few apostrophes. The result of my collation is as follows:

B expunges A's apostrophe in lines 9, 13, 16, 17(2), 32, 62, 63, 76, 112, 116, 118, 138, 157, 180, 207, 212, 214, 221, 235, 243, 251, 252, 267, 290, 298, 306, 321, 329, 339, 340, 345, 346, 347, 366(2), 367, 368, 372, 373, 375, 377, 378, 379(2), 380, 385(2), 388, 397, 403(2), 412, 418, 421, 423, 427, 428, 430, 435(2), 450, 451, 454,

of B have made some effort to follow A in the use of apostrophe, as they have also done in the case of punctuation.

The fact is that Panagiotakis only records the apostrophes in B that are found in the passage from 236-352. His hypothesis (p. 129, n. 2) that this part of the text has been composed by a different compositor, because "..the preservation of apostrophes in B is observed in neighbouring lines..", is therefore not well founded. The enumeration in my note shows that in these 117 lines (236-352) there are 73 apostrophes in A of which as many as 59 are preserved in B. In the preceding 235 lines A has only 67 apostrophes of which B preserves 47, and in the following 204 lines (353-556) A has 92 apostrophes of which B only preserves 38. This division of the text into three parts is, of course, arbitrary. Nevertheless it shows that in the middle part from 236-352, the shortest of the three, B does in fact preserve more of A's apostrophes than in the other two parts, proportionally as well as in real numbers. But in A, the apostrophes are also much more frequent in this part than in the two others. This would seem to suggest that the mere frequency of the apostrophes in the source text (A) has affected the attention paid to them by (the editor and) the compositor(s) of B. This hypothesis, however, is invalidated by a comparison between the two other parts of the text: in the first 235 lines B preserves 47 of the 67 apostrophes in A and in the last 204 lines only 38 out of a total of 92. The fact that the number of apostrophes left out of B is disproportionately large in the very last part of the text could be interpreted as an indication that (editors and) compositors were likely to lose their patience and/or their concentration towards the end of the job, as was often the case with scribes copying manuscripts. It seems therefore that in the

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456, 460, 464(2), 471, 473, 479, 480, 482, 483, 494, 500, 502, 504, 506, 512, 514, 518, 528, 543, 544, 552(2), 555.

B preserves A's apostrophe in lines 17, 28, 41, 42, 46, 49, 53, 54, 55, 57, 58(3), 61, 63, 65, 68, 73, 75(2), 96, 100, 102, 108, 115, 140(2), 150, 154, 156, 157, 162(2), 163, 169, 170, 178, 180, 181, 216, 217, 218, 222, 223(2), 224, 227, 233, 237, 238, 244, 245, 246(2), 247(2), 248(2), 249, 250, 253(2), 256, 258, 260(2), 267, 271(2), 275, 276, 278, 282(2), 283(2), 284, 285(2), 286, 287(2), 288, 289(2), 291, 294, 306, 308, 313, 314, 315(3), 317, 319, 323, 324(2), 327, 330, 331, 333, 341, 346, 347, 350, 352, 353, 354, 360, 365, 368, 371, 381, 382, 384, 387, 393, 399, 401, 416, 419, 426, 429, 431, 433, 437, 448, 453, 455, 460, 463(2), 466, 474, 475, 477, 479, 498, 501, 502, 524, 542, 554, 555.

Panagiotakis mentions three of the apostrophes in B which are not in A, in 227, 236, 359. There are two more, in 244 and 356.

case of *Apokopos* B, the proportion of preserved apostrophes, or of any other single typographical element for that matter, does not help us to identify individual compositors.[117]

The editor of B has made a few systematic changes of the text in A. One has already been mentioned: in B the first line of the couplet invariably closes with a comma, while A often has a full stop instead. Another concerns the accentuation: in all the instances where A, in harmony with the prosody, accentuates a vowel preceded by an /i/, B, according to tradition, places the accent on the /i/ – except in 89 *πουλιᾶ* and 300 *στρατιᾶς*.[118]

In addition, B's editor has more or less consistently substituted contemporary standard forms for certain Cretan dialect forms. Panagiotakis: 123-124 discusses the more characteristic changes of this type: as the weak possessive pronoun in the plural A has the form τος (=τως) thirty times and the form των seven times.[119] In each and every case B has the form τους. As the weak personal pronoun in the genitive plural, with a variety of meanings, A uses των/τῶν seventeen times and τος/τὸς (=τως/τῶς) three times.[120] B has τους/τοὺς in all cases except in 524 where τῶν is used.

Panagiotakis: 124 stresses that "..the use of τως/τῶς instead of των/τῶν, especially as a possessive pronoun, is one of the most characteristic features of the East Cretan dialect" and refers to a monograph on modern Cretan dialectology.[121] Although there is no doubt that the use of these pronouns in A in most cases agrees with the usage in the modern East Cretan dialect(s), the value of such a comparison seems limited. For we still lack a comprehensive study of the language of all Cretan texts, literary and non-literary, from the 14th to the 17th century. It is not clear, for instance, when the differences which can be observed between the local dialects of modern

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[117] Panagiotakis: 129, n. 2 refers to Conor Fahy for the study of the Shakespeare editions where such identifications have been made.

[118] Panagiotakis: 128 mentions l. 300. For l. 89 see Apokop. (Kech.) B, p. 51, bottom left-hand column.

[119] Correction of the enumeration in Panagiotakis: 124: in A τως is not found in 515. Nor does the form των occur in 515, but it does occur in 514 and twice in 409.

[120] Correction of the enumeration in Panagiotakis: 124: in A the form των/τῶν does not appear twice in 130, but once in both 130 and 131, nor is it found in 152(2), but in 159(2). It also occurs in 140, 524, 536. (Except for the occurrences in 524 and 536, the correct information can, in fact, be found in n. 2 on the same page.)

[121] Kontosopoulos 1969.

Crete began to manifest themselves.[122] Nor is it possible to establish the extent to which the language of the individual poetic texts differs from the everyday language of their day. The problem is evident in the following "paradox", which Panagiotakis discusses: the form τως/τῶς and also a few other East Cretan elements are widespread in *Apokopos*, which is attributed to Bergadis, who is supposed to have been a member of the Veneto-Cretan noble family Bragadin, the members of which are believed to have resided in the Rethymnon region of Western Crete. Moreover, most of these features of the East Cretan dialect only occur in version A which was edited by Kalliergis, who we know came from Rethymnon.

In *Erotokritos* the East Cretan Kornaros consistently uses τως/τῶς (and not των/τῶν) as both possessive and personal pronoun. But so does the West Cretan Troilos in *Rodolinos*.[123] In *Panoria* Chortatsis, who is from Western/Central Crete, in most instances uses τους as poss. pron. but also τως nineteen times and τωνε six; while as pers. pron. gen. pl. he uses τως/τῶς twenty times, τῶσε once and τωνε five times.[124] In the poem *Istoria kai oneiro*, which is roughly contemporary with *Apokopos*,[125] the East Cretan Falieros uses τους three times and τως once as poss. pron., and τους once and τως three times as pers. pron.[126] But in another poem by the same poet, *Logoi didaktikoi*, we only find τως as poss. pron., while as pers. pron. τῶς occurs

[122] It is, moreover, reasonable to assume that, as in modern times, there were no clear-cut borderlines between local dialects in the 14th-17th centuries, cf. Charalampakis 1991: 38.

[123] Cf. Rodol., p. 33: in the introduction by St. Alexiou to M. Aposkiti's edition of *Rodolinos*.

[124] Cf. the glossary in Panor. Here, however, the editor E. Kriaras wrongly lists all occurrences of τωνε as "ἀντων. ἐπαναλ.", i.e. resumptive pers. pron., although it does function as a poss. pron. in A 439, B 474, Δ 203, 205, 298. In his edition of Chortatsis' *Katzourmpos*, L. Politis states p. 90 (ϟ′) that in this work των (!), τως or τους are used as poss. pronouns, while τῶν(ε), τους or τως/τῶςε are used as pers. pronouns. Politis, however, does not mention how frequent each of the forms is and he does not quote any examples of possessive pronouns from the text. But he does reveal that τωνε is also used as a poss. pron. here, in E 445 *τὰ χέρια τωνε*, which he, like Kriaras, wrongly quotes as an example of a resumptive pers. pron. Unlike in *Panoria*, τους is in fact used at least once as a pers. pron. gen.: Γ 148 *πές τους το*. (Since a weak pers. pron. in the singular serving as indirect object is always in the genitive, *τους* should not be interpreted as the accusative form.)

[125] For the dating see Ch. 1.2.

[126] Cf. Falier., Ist./Enypn., p. 63.

twice and τῶν(ε) three times.[127] Thus, even the individual poet is not necessarily consistent in the choices he makes between these variant forms. In fact, the most characteristic feature of the language in all these poems is the coexistence of (East and West) Cretan, "standard vernacular" and learned forms.[128] The proportion of each category, however, varies a lot. The example of Troilos, moreover, shows that a poet's geographical origin does not necessarily determine the choices he makes between the variant dialect forms.

Panagiotakis, p. 124 adds an important observation: in the last syllable of A 409 των functions as a possessive pronoun in *χαρά των* rhyming with *μαντάτον* in 410. (B has *χαρά τους*.) This indicates that the use of των as a poss. pron. must have been an integral feature of the original text and thus reminds us that the proportion of each of the pronominal forms mentioned may originally have been different. The three "counter-examples" Panagiotakis mentions, where the rhyme depends on the possessive τως, are not valid, for in all three cases both the rhyme units end in *τως* (233-4, 495-6, 513-4). (In each case B has *τους*.) One more example indicates that the very widespread use of τως as a poss. pron. and of των as a pers. pron. is not an original feature, but has been introduced into the tradition of A at some point: in 204 A reads *..ὀπίσω τ(οῦ) σταλαγητοῦ..* and B *..ὀπίσω τοῦ σταλάγητου...* Since the reference is to *Τὰ ὄρνια* in 203, this reading is best explained as an erroneous rendering of 'ὀπίσω τους τ' ἀλλάγι τους'. Thus, Panagiotakis' emendation 'ὀπίσω τως τ' ἀλλάγι τως' is not justified.

The fact remains, however, that the exclusive use of τους in B is the result of a consistent standardisation of the language. I agree with Panagiotakis that there is every reason to believe that the editor of B (Demetrios Zenos from Zante?) has made this change in the text of A on his own. There is no indication that he had an additional version of the text at his disposal. Thus the editor is also responsible for the following changes, where B has a standard form instead of the dialect form in A (I normalise the orthography): in 194, 267, 385 A has the form ἀμάτι(ν), which B changes to ὀμμάτι(ν), and in 368, 421, 554 A has ἀμάδι(ν) and B ὀμάδι(ν). (But in 279 and 363 A, too, has ὀμάδιν.)

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[127] Cf. Falier., Log., p. 43.

[128] The same is the case of the notarial documents written 1597-1613 by Manolis Varouchas in Central/Western Crete, cf. Bakker 1989: *passim* (on pronouns, see pp. 289-290) and Panagiotakis: 125 n. 5.

In other cases, changes have been introduced into the text of B with less consistency. In A verbs in the imperfective ind. past passive 3rd pers. pl. end in -ουντα in 126, 127, 177, 292, 343, 353. B preserves this ending in 126, 292, 343 but changes it to -οντα in 127, 177, 353. (In 408 both A and B have -οντα.) In both A and B the ending of the imperfective ind. present passive 3rd pers. pl. is, with one exception (100), -ουνται.[129]

A uses ἤ- as stressed syllabic augment[130] in the following verbs: ἤθεκα 4, ἤβλεπ(α) 38, 385, 386, ἤφαγα 39, ἤχασκεν 62, ἤκαμ(εν) 360, 417, ἤστεκεν 377 and ἤφερεν 394. B preserves ἤ- in 38, 386, 394, 417 but substitutes ἔ- in the other six instances.[131] But as Panagiotakis adds, the common augment ἔ- is much more widespread, even in A.[132] There are no more examples of B more or less systematically expunging (East?) Cretan dialect forms from the text of A. Occasionally B does, however, substitute a standard form for a dialect form, e.g. in 192 κουρφὰ A κρυφὰ B, 297 καθρίπτης A καθρέπτης B, 323 εὐχίστηκεν A εὐχήθηκεν B and 494 ἀλλαγωγὲς A ἀλλαγὲς B.

As was pointed out above, our knowledge of the dialect(s) of Crete (and also the other Greek dialects) in the 15th and 16th centuries is limited, based almost exclusively on poetic texts which draw on a variety of linguistic registers. Thus, it seems that Panagiotakis' description of certain phenomena is perhaps too one-sided, for instance in the case of the plural forms of the possessive pronoun discussed above. Panagiotakis: 125ff. views the form των exclusively as West Cretan in contrast to the East Cretan τως. But των is, before anything else, the learned (the old) form of the pronoun. Panagiotakis: 125 also refers to the difference between the verbal endings -(θ)ην and -(θ)ηκα of the perfective passive as being exclusively a difference between the West and the East Cretan dialects. Again it is first and foremost a difference between the old/learned form and the new/vernacular. The choice between

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[129] Panagiotakis: 117 (ad 127) renders AB 149 *βιάζουνται* as 'βιάζονται'.

[130] The term *τονιζόμενη χρονικὴ αὔξηση* used by Panagiotakis: 115 (ad '3': recte 4) is misleading. It should be reserved for verbal stems with an initial vowel – or avoided completely in the description of Medieval and Modern Greek.

[131] Cf. Panagiotakis: 115 who states that B sporadically preserves the augment in A. (In addition, *ἤθελεν* is found in A 564 of the editor's epilogue.)

[132] Correction of Panagiotakis: 115: In addition to the lines mentioned, ἔ- is also found in AB 41, 132, 153(2), 183, 298, 325, 332(2), 358(2), 363, 387 (but not 386), 405, 496. Thus in A, the ratio between ἤ- and ἔ- is 10:62. The forms ἔβλεπ(α) (48, 375, 466, 480) and ἔκαμ(α) (180, 332) are more frequent than the corresponding forms with the ἤ-.

the two forms is, moreover, dictated by the metre. Forms ending in -(θ)ηκ(α) occur eleven (not twelve) times: nine times in the position immediately before the caesura and twice in the position immediately after the caesura. In all other positions in the line the ending -(θ)η(ν) is used: more than half of the occurrences are found in the line ending.[133]

On the whole, B shows no tendency towards substituting vernacular forms for learned forms or vice versa. The only case worthy of mention is that of past tense forms of verbs which have an initial ε-: in all five instances (55, 353, 372, 374, 466) A has the "temporal" augment ἤ-, while B has no augment in 372, 374, 466.[134] In each case the first syllable, whether augmented or not, carries the stress. As for past tense forms of verbs with an initial α-, they are invariably augmented in both A and B, provided that the initial syllable is stressed (15 occurrences).[135] Of the seven instances where the initial syllable is unstressed, A and B both have the augment in 31, 44, 343, 354,[136] but neither in 222 or 225. The only variation is found in 177 where B substitutes the syllabic augment ἐ- for A's "temporal" augment ἠ-.

I agree with Panagiotakis: 131 that the rest of the minor variations between B and A should, for the most part, be attributed to printer's errors. A few variants are probably due to more, and especially less, felicitous attempts at improving the text. None of these variants, however, suggests that the editor of B must have consulted other versions of the text in addition to A. Panagiotakis, ibid. records five examples of improved accentuation in B, six additional orthographic improvements and a couple of other improvements. In this case Panagiotakis is being sparing of examples.[137] Subsequently Panagiotakis: 131-132 enumerates examples of "printer's errors in B which make the orthography, the accentuation and the punctuation worse. Most of the

[133] Panagiotakis: 125 lists all the 45 (not 44) occurrences of this ending.

[134] Cf. Panagiotakis: 122-123.

[135] Correction of and additions to Panagiotakis: 119 (ad 177): the augment in 177 *ἠγαποῦσαν* is not stressed. Add also to the list: 39, 221, 374, 381, but delete 432 (*ἐπῆρα*?).

[136] Panagiotakis: 119 (ad 177) fails to list 31, 343, 354.

[137] See above for Panagiotakis' enumeration pp. 102-108 and my additions. B exhibits additional improvements of the orthography etc. in the following lines, among others: 71, 88, 183, 197, 201, 205, 324, 338, 339, 347, 356, 361, 397, 445, 447, 500, 509, 514, 536. Thus, there are at least nineteen improvements more – almost twice as many as Panagiotakis mentions.

errors are reproduced in D (='Γ')". This time Panagiotakis records a much higher percentage of the actual occurrences.[138] Lastly, Panagiotakis: 132 enumerates 32 instances of errors introduced into B, which have subsequently been corrected in D (='Γ').[139]

Even if Panagiotakis presents a slightly distorted picture of the relative number of errors in B and A, he is nevertheless right that B introduces several outright printer's errors and even more misspellings into the text of A. However, the deliberate changes of the text discussed above are, of course, infinitely more interesting. The expunging of dialect forms, not the least, demonstrates, so as to leave no room for doubt, the degree of freedom which the editor exercised towards his source text – a source text of very high quality.

The main conclusion has already been drawn: B is based exclusively on A. It has, therefore, very limited value for the establishment of the text. Only in as much as its editor was closer to the time of composition and knew the vernacular of the time better than we do today, do the changes he has made have any interest.[140]

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[138] But there are additional examples of printer's errors, inferior orthography etc. in B (according to Panagiotakis' own strict criteria), e.g. in 62, 122, 129(2), 253, 255, 281, 298, 326, 347, 354, 368, 399, 442, 458(2), 479, 499, 507, 528, 547, 549: twenty-two more deficiencies, i.e. c. a fifth of the number (106) Panagiotakis records. However, this number of 106 additional printer's errors in B is exaggerated. In the following eight cases the spelling is identical in A and B: 74, 94, 219, 256, 444, 460(2nd), 511, 519(2nd). In another twenty-one instances, the reading in B is not undoubtedly inferior to that of A and is therefore more likely to be a "correction" than an error: 53, 64, 127, 192, 194, 197, 204, 227, 235, 290, 303, 306, 309, 315, 323, 324, 329, 364, 449, 491, 533.

[139] Corrections: In line 100 A, B and D each has its own erroneous rendering of an /i/; nor is D's reading superior to B's in 211. In 180, 192, 231 the reading of B and D are identical, while A and B have identical readings in 503(2). In B 372 *ἔρχετον* is rather a deliberate change than an error.

[140] D. Holton reached the same conclusion in the case of the second edition of the *Rimada tou Alexandrou,* cf. Alex., pp. 24 and 93.

2.5 The later tradition

2.5.1 Vat. Codex Vaticanus graecus 1139, ff. 86r-132v [141]

The format is small, while the script is relatively large. Thus, the manuscript is written with one hemistich to the line and twelve lines to the page. The hand is a typical, if not particularly elegant, example of the 'Ὀδηγῶν-style.[142]

F. 86r has a modest headpiece with a cross flanked by a *Ἰ(ησοῦ)ς Χ(ριστὸ)ς* followed by the same "advertising" title as in B and A. Immediately below the poem proper begins, in the middle of the page. The text is written with one hemistich to the line, as in B, but not in two columns. Also as in B, the initials of the first hemistich of each couplet are larger than the ordinary characters and protrude into the margin creating a quatrain structure. The text proper ends two lines from the bottom of f. 132r. On f. 132v we find exactly the same *Δόξα πατρὶ..* as in B and A. Beneath this follows the date: *,αφμ΄* (1540) *μηνὶ Νοεμ(β)ρίῳ γ΄* and finally the word *τέλος* written twice. At the head of the otherwise blank f. 133r there is a short prayer of which the first one or two(?) words are not discernible: .. *γράψαντι χ(ριστ)έ μου σῶση*. Neither the colophon of B nor the editorial epilogue of A is found here.

Vat. is a very faithful copy of B. This conclusion was already reached in Apokop. (Alex. St.), pp. 184-185, where several examples are given.[143] St. Alexiou, however, reserves the possibility that Vat. could have been copied from the first edition of which no copy had been discovered at the time. Politis 1968: 234 indirectly rules out this possibility by sharpening Alexiou's conclusion and stating that there is absolute *(ἀπόλυτη)* agreement between Vat. and B.[144] This is an exaggeration, and Alexiou has already recorded certain minor variations between the two. Nevertheless, Politis has been proved right, and the examples he gives (p. 234 n. 1) of outright misprints in B which are reproduced in Vat. (in 62, 161, 207, 215) are more telling than

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[141] A photographic reprint of f. 86r is found in Apokop. (Alex. St.), ΠΙΝ. Ζ΄, εἰκ. 1 (between p. 184 and 185). I have only studied a microfilm of ff. 86-132 which have the *Apokopos* text. The codex also contains other vernacular texts, cf. ibid., p. 184 and Spanos (Eideneier), pp. 57-58.

[142] Compare the above-mentioned photographic reprint with the specimens of hands in Politis 1958 and also in Hunger–Kresten 1980.

[143] One small correction of a misprint on p. 185: *εὐχίσθηκεν* is found in line 323.

[144] Note that Alexiou and Politis refer to B (1534) as "A" and that Politis refers to C (1543) as "B".

some of Alexiou's examples. Panagiotakis: 133 also arrives at this conclusion, and he quotes the majority of the examples given by Alexiou. Two of these are very much to the point: 65 στοῦ δράκοντος τὸ στόμα A: δράκοντος τὸ στόμα B: δράκοντος εἰς τὸ στόμα Vat. and 357 στ' ἀριστερόν του πλάγιν A: τ' ἀριστερὸν τιμόνην B: τἀριστερὸν τιμόνην Vat. (ante corr.): τἀριστερὸν τὸπλάγην Vat. (post corr.). These variant readings prove beyond reasonable doubt that Vat. is a copy of B and that A has not been consulted. Even if the correction in Vat. 357, which is evidently required in order to restore the rhyme with *ἐρράγην* in 358, was made by another person after the copyist had finished his work (which, I believe, is not the case),[145] it is hardly the result of a collation with A, but rather an emendation. There is one more example of this nature: A, B and Vat. 410 end in *μαντάτον*. In 409 we have χαρά των A: χαρά τους B: χαράτους Vat. (ante corr.): χαράτον Vat. (post corr.).

The instances where Vat. agrees with A and not with B are so few and so trivial that they do not affect the conclusion.[146] There are also far fewer orthographic variations between Vat. and B than between Vat. and A. For example, Vat. follows B very closely in the use of apostrophe, also where B differs from A.[147] Only in the accentuation and in the rendering of /i/ does Vat. frequently differ from B. But in the vast majority of these instances, B agrees with A. In contrast to both B and A, there are no traces of a "proper" punctuation in Vat.: without exception, each couplet closes with a colon

[145] A definite conclusion cannot be drawn on the basis of a microfilm. Politis 1968: 235 n. 4 states that three other trivial corrections in Vat. (in 98, 358, 415) are in a different hand. But he does not reveal whether he has consulted the manuscript or relied on a reproduction. What we have are corrections of one *lapsus calami* (98) and of two obvious misprints in B (substitutions of single characters). Therefore Politis' hypothesis that these corrections are based on C (1543) is not well founded. This assertion is underpinned by his own examples (pp. 234-35) of corrections introduced into C in cases where Vat. preserves the erroneous reading of B, e.g. in 91 φυτᾶ B Vat.: φυσᾶ C and 454 τὴν ὡς B Vat.: καὶ ὡς C.

[146] Some characteristic examples: 18 ἐξενίζουμου A Vat.: ἐξενίζον μου B, 182 τος A Vat.: τους B, 201 τὸ νοῦν A Vat.: τὸν νοῦν B, 214 σύντομα A Vat.: σύντονα B, 230 τος A Vat.: τους B, 236 τοῦ κόσμου A Vat.: τὸν κόσμου B, 252 καὶ τίς A Vat.: τίς B, 260 ἐλησμονήσαν A Vat.: ἀλησμονήσαν B, 369 ἀντάμα A Vat.: ἀτάμα B, 399 ἐγίνετον A Vat.: γίνετον B, 474 καλαμάρη A: χαλαμάρη B: καλαμάριν Vat., 476 πυτάκια A: πυπάκια B: πιτάκηα Vat., 555 νὰ 'πῆς A: νὰ τῆς B: ναπῆς Vat.

[147] In the following lines, among many others, A has an apostrophe while B and Vat. do not: 9, 13, 16, 17(2), 32, 62, 63, 76 .. 512, 514, 518, 528, 543, 544, 552(2), 555.

followed by a dot, and each of the couplets' first three hemistichs closes with a comma.[148]

Thus Vat. has no value whatsoever for the establishment of the text, though it is an interesting example of a manuscript copy of a printed chapbook.[149] Vat. demonstrates how accurately a copyist is able to reproduce the text of a legible exemplar.[150] Together with the third edition, which was published as early as 1543, Vat. also testifies to the popularity of *Apokopos*. If Vat. is a commissioned work, this does not necessarily imply that B (1534) was out of print in November 1540. For the customer may very well have preferred a "proper" manuscript book to a "cheap" printed edition. In this case he would even have benefited from a few corrections of the text, as we have seen.

2.5.2 The later chapbook editions

Very little information has been published about the third edition C (Venice 1543, Damian di Santa Maria).[151] Politis 1968: 234-235 enumerates twelve cases of variation between C (which he calls "B") and B (which he calls "A").[152] Politis did not, of course, know A, which was discovered much later, and suggested the possibility that C is based either on both B and "the first edition from 1519" (i.e. A from 1509) or on A alone. Our present knowledge of A invalidates this hypothesis. Panagiotakis, however, fails to realize this and states on p. 132 that C must have been based on A. The reason seems to be that he misreads or misinterprets the information in Politis 1968: 235, lines 1-2: the readings of C and A in the much discussed line 357 are not in fact identical:[153] στ' ἀριστερόν του πλάγιν A: τ' ἀριστερὸν τιμόνην B: στ'

[148] In Apokop. (Alex. St.), p. 185 it is said that the punctuation in Vat. "is like in B".

[149] Another example is Cod. Met. 445 which is a copy of *Rimada tou Alexandrou*, cf. Alex., pp. 13-20.

[150] There are extremely few outright errors in Vat. The worst, which Alexiou quotes p. 185, occurs in line 70: νὰ πέμψουσι νὰ δοῦσιν AB: ναπέψου ναμε δοῦσι Vat.

[151] Two copies are known: One is no. Y 89, p. sup. in the Ambrosiana Library in Milan (*BH* I no. 104). Linos Politis was the first to study photographs of this copy, cf. Politis 1953: 553 n. 19 and Politis 1968: 234-5. The other is Holk e. 60(1) in the the Bodleian Library, Oxford (Layton 1994: 230 no. 74), which I have collated against Apokop. (Kech.) B (the Munich copy).

[152] Three of his references are wrong: 290 recte 298, 340 recte 341, 370 recte 372.

[153] See the references in Panagiotakis: 132 (mid page). Here Panagiotakis repeats two of Politis' wrong references: 370 recte 372 and 290 recte 298.

ἀριστερὸν τιμόνην C. The reading in C, which recurs in D (cf. Panagiotakis: 106), is very strong evidence that C is based on B and not on A. The substitution of 'στ'' for 'τ'' is probably a misprint, though it could be a misguided "correction". Politis 1968: 234 only records one more significant example of variation: the rhyme units in 197-198: χηρέψουν – νὰ μὴ γυρέψουν AB Vat.: χηρέψαν – δὲν ἐγυρέψαν CD. This must be a deliberate change. Five of the instances mentioned by Politis where C agrees with A and not with B can easily be ascribed to corrections of evident printer's errors in B: 91 φυσᾶ AC: φυτᾶ B, 161 ἠξεύρετε το AC: ἠξεύρε τὸ B, 236 ἐλησμονήσασιν AC: 'λησμονήσασιν B, 282 ἔκλαψαν AC: ἔκλαψα B, 454 καὶ ὡς AC: τὴν ὡς B. The last two examples are also so trivial that they cannot be said to support the hypothesis of C's dependence on A: 372 ἤρχετον AC: ἔρχετον B and 377 ἤστεκεν AC: ἔστεκεν B. The same is the case of 65 στοῦ δράκοντος τὸ στόμα AC: δράκοντος τὸ στόμα B.

In my own collations, I have not found any striking examples of C agreeing with A against B. I therefore conclude that C is based solely on B and has no significance for the establishment of the text.

As was mentioned in the previous section, the fourth edition D (Venice 1553, Cristoforo di Zanetti),[154] which Panagiotakis calls "Γ", has identical readings with C in 357 and 197-98.[155] In fact, the readings of D and C do not differ in any of the twelve cases where Politis 1968: 234-35 records differences between C and B. (Politis records the reading of 341 C as ..ἐξαστερίαν, with a final -ν which is not in B. In neither copy, however, is there a final -ν to be seen, but merely a smudge, which should have been a comma.) I myself have not found any noteworthy instances of D agreeing with B against C. Thus, C must be the sole source text of D.

Panagiotakis: 134 is able, with reference to his collation of D, B and A (pp. 102-108), to rule out the possibility of D's editor having consulted a

[154] One copy is known: no. Barb. GGG.III.93 int. 2 in the Vatican Library (*BH* IV no. 557). Panagiotakis was the first to study the fourth edition. I am grateful to W. Bakker and A. van Gemert who let me photocopy their Department's copy of this edition.
[155] Panagiotakis: 134 states that in l. 357 Γ[=D] has exactly the same reading as B. But this statement is at variance with his quotation of the variants on p. 106: "..: *τ' ἀριστερὸν τιμόνιν* (recte -*ην*) B: *στ' ἀριστερὸν τιμόνην* Γ[=D]". As mentioned above, the latter is also the reading of C.

copy of A, but it looks as if he is almost forgetting the existence of C when he stresses D's dependence on B.

The conclusion is clear: each of the first three editions has served as the sole source from which the immediately following edition has been set up. With the exception of C, which does correct a few obvious misprints in B and does not add many more, we can furthermore conclude that each new edition contributes to the continuous deterioration of A's text, not only by introducing additional printer's errors but also by making misguided changes. The text of the chapbook tradition must therefore be based almost exclusively on A. B only has very limited importance.[156]

Copies have been recorded of five more chapbook editions of *Apokopos* from the period 1627-1721.[157] In addition, some bookseller's catalogues, among other sources, indicate that the poem was reprinted several times more from the end of the 16th century till the middle of the 19th century.[158] The first modern critical edition of *Apokopos,* which was based on the two chapbook editions from 1667 and 1721, offers an insight into the continuous deterioration the text was to undergo.[159]

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[156] D. Holton reached the same conclusion about the later editions of the *Rimada tou Alexandrou*, cf. Alex., pp. 16-18, 20-24, 93, where Holton supplements G. Veloudis, *Der neugriechische Alexander. Tradition in Bewahrung und Wandel* [Miscellanea Byzantina Monacensia, 8] (München 1968).

[157] 1627: *BH XVII*ᵉ I no. 172, 1648: *BH XVII*ᵉ V no. 84, 1667: *BH XVII*ᵉ II no. 475, 1683: *BH XVII*ᵉ II no. 573 and 1721: *BH XVIII*ᵉ no. 133.

[158] Cf. Alisandratos 1967: 436-437, Iliou 1975: 125 and n. 4-7, 126 and Kaklamanis 2005: 312, 337, 344 (nos. 1, 52, 70).

[159] É. Legrand ed., *'Απόκοπος.., ποίημα συντεθὲν ὑπὸ Μπεργαῆ* [Collection de monuments pour servir à l'étude de la langue néo-hellénique, 9] (Paris 1870).

2.6 The "epilogue"[160]

St. Alexiou first concluded in his edition of *Apokopos* that the so-called "epilogue", both the longer version in B (=A)[161] and the shorter in V, is in its entirety a later addition to the original poem. St. Alexiou advances a series of arguments in support of this conclusion.[162] The main argument seems to be that the epilogue has an edifying character and a religious tone which is absent from the rest of the poem.[163] As secondary arguments, St. Alexiou points to the differences in versification, language and style between the epilogue and the poem proper.[164] These arguments have been accepted by most scholars without further discussion.[165] Kechagioglou 1984: 247 and n. 12, alone, reserves his final judgement on St. Alexiou's conclusion and calls for further analysis of the seeming inconsistencies and other problems in the transmitted text.

In the meantime, van Gemert 1985 has advanced an additional argument for obelising the epilogue. He argues that in its original form the poem must have ended with the narrator's waking up, because this is the traditional way of ending a dream tale relating a descent to the Underworld,[166] as is seen e.g. in the *Poem by Tzamplakou* and in the Byzantine *Mazaris' Journey to Hades*.[167] A. van Gemert could be right. But *Apokopos* differs from all other

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[160] The results of my analysis of the "epilogue" have previously been published in Vejleskov 1996. The continued work on this edition has, however, led to some additions to and corrections of the results presented there.

[161] The "epilogue" of A does not differ substantially from that of B on which St. Alexiou based his edition. Hence, the facts on which the arguments for or against the authenticity of the "epilogue" rest, remain unchanged.

[162] Apokop. (Alex. St.), pp. 189-90.

[163] Ibid., p. 189.

[164] Ibid., p. 190 and n. 3.

[165] E.g. by Politis 1968: 235, van Gemert 1985: 390-93, Apokop. (Panagiot.) A, pp. 96, 162, 167, Alexiou M. 1991: 252, 261-62, Vasiliou 1993: 168 and van Gemert 2000: 248-50.

[166] van Gemert 1985: 392-93. See now also van Gemert 2000: 249-50.

[167] Vasiliou 1993: 169 n. 132 lists six more examples of literary dreams ending with the narrator's waking up.

contemporary dream tales in so many respects that it is unreasonable to assume *a priori* that it was intended to end the same way as the others.[168]

In my opinion, there is a fundamental weakness in St. Alexiou's argumentation against the authenticity of the epilogue: he does not distinguish consistently between the two versions of the epilogue and he does not analyse systematically the differences between the two.[169] This weakness has not been remedied in the ensuing discussion (see references in note 165). I therefore present below the results of a comparative analysis in order to disclose as many facts as possible which may be relevant to the evaluation of the authenticity of the epilogue(s).

The Table which follows lists the most profound differences between the epilogues of V and A. The first part of the epilogue is named "epilogue **a**" and the second part, which appears in A alone, "epilogue **b**".

TABLE I

	POEM (3-492)		Epilogue **a** (493-)		Epilogue **b**
			(-515)	(-524)	[525-556]
	V	A	V	A	A
	(485 l.)	(490 l.)	(23 l.)	(32 l.)	(32 l.)
Lines which only appear in one version of epilogue **a**				493-94	
				495	
			495-96		
				499-500	
				501-02	
				511-12	
				513-14	
One line appears in a different position			505<–>	496	
Corresponding lines which differ substantially			494 ≠	498	
			502 ≠	508	

[168] Cf. Alexiou St. 1988: 202, Alexiou M. 1991: 261-62 and Vasiliou 1993: 168-69. M. Lassithiotakis has informed me that in the contemporary Western literature he has discovered two examples of the narrator not waking up at the end of a dream tale. We look forward to seeing the references in Lassithiotakis' edition of *Apokopos,* which is expected to appear soon.

[169] Cf. Apokop. (Alex. St.), p. 190 n. 3.

TABLE I	POEM (3-492)		Epilogue a (493-)		Epilogue b
			(-515)	(-524)	[525-556]
	V	A	V	A	A
– differ substantially			515 ≠	524	
Lines which do not seem to fit well into the present context			494 496		
Locus desperatus			502		
Repetitions					
of a line	234 ≈		494		
of a hemistich	142a ≈		496a	=	553a
of a couplet			510-11 ≈	519-20 ≈	529-30
of a hemistich	37b			=	534b
of a hemistich	215a			=	535a
of a hemistich	148a = 260a			≈	548a

Epilogue **a** counts 23 lines in version V and 32 lines in version A: one couplet in V is not found in A and another appears in a different position than in A, while eleven lines in A have no counterpart in V (three consecutive lines and two times two consecutive couplets). The rest of the poem counts 485 lines in V and 490 in A: four lines in V (193α-194α, 454β/455β) do not occur in A, while nine lines in A (192, 198, 246, 299-300, 395, 411-12, 414) are not found in V.[170] Thus the percentage of lines which only occur in one of the versions is much higher in epilogue **a** than in the rest of the poem. It is clear that the "epilogue" has suffered much more during the transmission of the text than the rest of the poem taken as a whole.

In version V of epilogue **a**, there is one *locus desperatus* and two lines which do not seem to fit into the context and which repeat, respectively, a whole line and a hemistich. In the same version, however, textual problems are very widespread in the rest of the poem from line 140 onwards.[171] In version A no line in epilogue **a** nor in epilogue **b** displays such problems. In the rest of the poem there are a few examples (e.g. A 195a, 386a, 403a). In A,

[170] Cf. *Comm.* 192.

[171] *Loci desperati* are seen i.a. in V 148b, 151a, 195a, 282a, 294a, 298, 328, 339b, 350, 413, 421-22, 442-43, 452a, 476β, 478, 484β (: seven hemistichs, seven whole single lines, one couplet and two consecutive lines), cf. *Comm. ad locos*.

moreover, there are no repetitions in epilogue **a**. In epilogue **b**, on the other hand, four hemistichs are repeated from the poem proper (one of which is also repeated in version V of epilogue **a**), and one whole couplet is repeated from epilogue **a**. (I shall return to the latter case below.) The percentage of repetitions in version V of epilogue **a** is higher than in the rest of the poem,[172] and it is much higher in epilogue **b**. However, the repetition of hemistichs and whole lines is a common phenomenon in contemporary poems in the vernacular and is not in itself a sign of interpolation.[173]

This first part of the comparative analysis clearly demonstrates that the "epilogue" has suffered severe textual corruption. But it does not allow us to conclude that the whole epilogue, in both versions, is spurious.

St. Alexiou's main argument, namely that the epilogue has an edifying character and a religious tone which is absent from the rest of the poem, is based on an analysis of the content of the poem. But since the literary interpretations of the poem which have been proposed are difficult to reconcile and there is little agreement on its poetics,[174] I shall give priority to Alexiou's secondary arguments and discuss his comments on versification, language and style, before I address his main argument. The data which I shall discuss are listed in Table II below:

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[172] Repetitions in 3-492: 47a = 32a, 47b V = 32b, 198 A ≈ 184, 238a ≈ 153a, 278a ≈ 152a = 40a, 465a = 439a.
[173] Cf. *Comm.* 154a, 469b.
[174] Compare e.g. Kechagioglou 1984, Alexiou M. 1991 and Vasiliou 1993.

TABLE II

	POEM (3-492)		Epilogue a (493-)		Epilogue b
			(-515)	(-524)	[525-556]
	V	A	V	A	A
	(485 l.)	(490 l.)	(23 l.)	(32 l.)	(32 l.)
1. Versification					
1.1 Metre					
lines which do not count 15 syllables[1]	18	3	0	0	0
lines with syncopation[2]	22	33	4	6	8
1.2 Hiatus					
at the caesura[3]	24	22	2	1	4
in other positions, total[4]	66	29	1	10	2
in other positions, defective[5]	15	6	0	7	1
1.3 Rhyme (the final -ν is not taken into consideration)[6]					
phonetically rich rhymes[7]	23	26	3	4	2
grammatically rich rhymes[8]	59	68	1	1	2
unstressed assonance[9]	10	3	1	1	0
stressed assonance[10]	16	15	1	0	3
same rhyme word repeated[11]	6	0	0	0	2
imperfect rhymes[12]	7	1	2	2	0
2. Language					
2.1 Syntax					
archaisms					
"be able to"[13] + infinitive[i-]	2	2	1	1	0
"be able to" + article+infinitive[i+]	2	2	0	0	0
><"be able to" + νὰ+subjunctive[s]	2	3	1	2	1
"stop/begin"[14] + article+infinitive[i+]	5	6	0	0	0

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[1] Cf. Ch. 4.1, pp. 157-8 and n. 5-11.
[2] Cf. Ch. 4.1, pp. 159-61 and n.19-26.
[3] Cf. Ch. 4.1, p. 162 and n. 35.
[4] Cf. Ch. 4.1, p. 163 and n. 39. (A 495, 498, 501, 511, 512, with seven cases, have no counterpart in V).
[5] Cf. Ch. 4.1, p. 164 and n. 42.
[6] Cf. Ch. 4.2, pp. 173-4.
[7] Cf. Ch. 4.2, pp. 174-5 and n. 83-6.
[8] Cf. Ch. 4.2, p. 175.
[9] Cf. Ch. 4.2, pp. 171-2 and n. 70.
[10] Cf. Ch. 4.2, p. 172 and n. 74-5.
[11] Cf. Ch. 4.2, p. 170 and n. 63.
[12] Cf. Ch. 4.2, pp. 170-71 and n. 65-7.
[13] δύναμαι, ἐξαπορῶ, ἠμπορῶ, ὑπομένω: [i-]) VA 76, 81 – V497/A503 –. [i+]) VA 14, 457 – –. [s]) A82, V216, VA230, A420 – A493, V499/A505 – A555.

><“stop/begin” + vὰ+subjunctive[s]	6	7	0	0	0
“want/long to, hasten to”[15–] + article+infinitive[i+]	2	3	0	0	0
><“want/long to, hasten to”[–16] +vὰ+subjunctive[s]	5	4	0	0	0
imperfective participle used absolutely	5	5	0	0	0

As for the quality of the versification, all lines in both epilogues have the required fifteen syllables. In the rest of the poem, version A has two lines which do not count fifteen syllables and version V has no less than eighteen (Table II, 1.1). Syncopation, i.e. stress falling on odd-numbered syllables other than the first syllable of a hemistich, is much more frequent in the epilogues, especially in epilogue **b**, than in the rest of the poem (Table II, 1.1).

In version A of epilogue **a** the relative frequency of hiatus in other positions than at the caesura, and especially of defective hiatus (7:32), is much higher than in the rest of the poem, while there is not a single instance in version V (Table II, 1.2). This is particularly noteworthy, since the frequency in the poem proper is relatively low in version A (6:490), but relatively high in version V (15:485). Five of the instances in epilogue **a** appear in lines of A which have no counterpart in V. These lines could have been interpolated by A's editor, but that would not explain the reverse proportion of cases of defective hiatus in the two parts of the poem.

The percentage of imperfect rhymes is also higher in the epilogues: two instances in both versions of **a**, as opposed to seven in V and one in A in the rest of the poem, and two (: same word) in **b**, as opposed to six in V and none in A (Table II, 1.3). There is only one grammatically rich rhyme in epilogue **a** (V512-13/A521-22), but two in epilogue **b** (A527-28, 543-44) (ibid.). In the rest of the poem, there are as many as 59 in V and 68 in A. Thus the percentage is much lower, especially in epilogue **a**. The percentage of phonetically rich rhymes, on the other hand, is higher in both epilogues than in the poem proper. However, some of the phonetically rich rhymes in the epilogues are merely made up of identical (inflectional) endings (V508-09, A497-98, 507-08; 555-56), cf. Ch. 4.2, p. 175 and n. 83-6, p. 176.

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[14] ἀρχίζω, ἀρχινίζω/-νῶ, ἀφήνω, καρτερῶ, κινῶ, παύω, σιγῶ: [i+]) VA 11, 15, 150, 157, 373, A238 – –. [s]) VA 43, 44, 327, 354, 374, 383, A238 – –.

[15–] βιάζομαι, γυρεύω, ἐπιθυμῶ, ὀρέγομαι, ὁρμῶ: [i+]) VA 20, 35, A458 – –.

[–16] Only those instances where the subjunctive and governing verb have the same subject: [s]) VA 53, 115, 144, 149, V455β – –.

I do not find, however, that the quality of the versification in the epilogues is so much poorer than in the rest the poem that this may serve as a criterion of authenticity.

In his comments on the language of the epilogue(s), St. Alexiou says that here we do not find the archaisms we see in the rest of the poem, e.g. the infinitive is absent.[175] The relevant data are again listed in Table II:

First of all we note that in epilogue **a**, once in both versions a verb meaning "be able to" governs the infinitive, and once in version V and twice in version A it governs νὰ plus subjunctive. In epilogue **b** such a verb governs νὰ plus subjunctive in one case. In the rest of the poem verbs of this semantic category take an infinitive four times, twice with the article, while they take νὰ plus subjunctive two times in version V and three times in version A. Thus in this respect, there is no significant difference between the epilogues and the rest of the poem.

In order to complete the picture, I have listed all cases of a verb governing the infinitive in the rest of the poem: the verbs of the two other semantic categories, which may take the infinitive, just as often govern νὰ plus subjunctive.

The only really striking archaism is the absolute use of the imperfective participle. This construction which is used five times in the poem proper, is not found in the relatively few lines of the epilogues. On the whole, there are very few archaisms in *Apokopos*.

With the exception of the only occurrence in A 497 of an *epitheton ornans*, ὡραιοπλουμισμένα, no other linguistic phenomenon distinguishes epilogue **a** from the rest of the poem. In epilogue **b**, on the other hand, we find a series of forms and words which appear for the first time in the place of synonyms used in the rest of the poem.
The data are recorded in Table III:

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[175] Apokop. (Alex. St.), p. 190.

TABLE III

	POEM (3-492)		Epilogue a (493-)		Epilogue b
			(-515)	(-524)	[525-556]
	V	A	V	A	A
	(485 l.)	(490 l.)	(23 l.)	(32 l.)	(32 l.)
2.2 Phonology					
περπατ(ῶ)[176]	3	3	0	1	0
πορπατ(ῶ)	0	0	0	0	1
2.3 Morphology					
ἀποθάνη [12th-15th syllable]	1	1	0	0	0
θάνη [14th-15th syll.]	0	0	0	0	1
2.4 Synonyms/different forms					
Conjunctions					
ἀλλ(ά) [1st-2nd syllable]	4	5	0	0	0
ἀμέ [1st-2nd syll.]	0	1	0	0	2
διατί [1st-2nd]	5	5	0	0	2
διότι [1st-3rd]	0	0	0	0	1
Relative pronouns					
"όποιος":					
όπού [1st-2nd]	2	2	0	0	0
ὅποιος [1st-2nd]	0	0	0	0	1
Indefinite pronouns					
κάτινες	1	1	0	0	0
τινές	0	0	0	0	1
Verbs					
"ενδιαφέρομαι, νοιάζομαι":					
κόπτ(ομαι) [5th/6th-8th]	2	2	0	0	0
κουράρ(ω) [5th-8th]	0	0	0	0	1
"σκέφτομαι, υπολογίζω, λογαριάζω":					
θωρ(ῶ) [3rd-4th]	0	1	0	0	0
λογίζ(ομαι) [4th-8th]	1	1	0	0	0
γνωμιάζ(ω) [4th-8th]	1	0	0	0	0
ψηφ(ῶ)	3	2	0	0	1
λογαριάζ(ω) [4th-8th]	0	0	0	0	1
ἔχ(ω) θύμησιν [2nd-8th/10th-15th]	0	0	0	0	2
2.5 Vocabulary					
Names of coin					
ἀγκινάριν, ἀσημαδάς, κιντηνάριν, σολδίν, φόλα (270-73)	x	x	0	0	0
δηνέρια, φλουριά [A550]	0	0	0	0	x

176 The number of occurrences and the line numbers are recorded in the *Index verborum*.

One of the more striking features is the difference in the distribution of synonymous "functional" words, like conjunctions and pronouns (Table III, 2.4). Thus, in version A of the poem proper the conjunction ἀλλὰ is used five times and its synonym ἀμὲ only once. Conversely, in epilogue **b** ἀλλὰ is not found at all, while ἀμὲ is used three times in the same position of the line, twice in the same sense as ἀλλὰ ("but") and once in a different sense: 'παρὰ μόνο' ("except").

In the whole poem the conjunction διότι ("for") is only found once: in epilogue **b**. The synonymous διατί, which is used five times in the poem proper, is also found twice in epilogue **b**.

The indefinite relative pronoun ὅποιος also only appears once, in epilogue **b**. In the rest of the poem ὁποὺ is used five times in the same sense ("whoever"), and twice in its unelided disyllabic form in the same position in the line.

The plural form τινὲς of the indefinite pronoun is also used once only, in epilogue **b**. However, the synonymous form κάτινες likewise appears only once in the rest of the poem. Hence, the occurrence of the form τινὲς in epilogue **b** does not allow us to draw any conclusions. It should be noted however, that the same form is found in the so-called "colophon" of A, which I prefer to term the "editor's epilogue".[177]

The most noteworthy words which appear in epilogue **b** alone are, in my opinion, φλουριὰ and δηνέρια.[178] Nobody seems to have noted that here two well-known names of coin are used, while in line 270-73 of the poem proper no less than five different names of coin are enumerated, two of which are unrecorded elsewhere.[179] I find it hard to believe that one and the same poet

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[177] Cf. pp. 59-60, 57-8 and n. 61.

[178] The form δηνέρια is recorded in other early Cretan poems (cf. Kriar., Lex. s.v.), while the form φλουριὰ only appears in later Cretan works. It is, however, found in the autograph manuscript of *Chroniko ton Tokkon,* Cod. Vat. gr. 1831 which is dated 1425-28. In the form φλωριά the word is recorded from the middle of the 13th century, cf. Φ. Ε. Νοταρᾶ, *"Σημειώματα" ἑλληνικῶν κωδίκων ὡς πηγὴ διὰ τὴν ἔρευναν τοῦ οἰκονομικοῦ βίου τοῦ Βυζαντίου ἀπὸ τοῦ 9ου αἰῶνος μέχρι τοῦ ἔτους 1204.* Διατριβὴ ἐπὶ διδακτορίᾳ [Βιβλιοθήκη Σοφίας Ν. Σαριπόλου 47] ('Αθῆναι, ΦΣΕΚΠΑ 1982), p. 16. I thank Tasos Karanastasis warmly for calling this study to my attention.

[179] Cf. Kriar., Lex. s.vv. *ἀγκινάριν, ἀσημαδάς*. The words κιντηνάρι(ν) (ibid.), σολδί(ν) and φόλα are recorded in other early Cretan poems. Names of coins in literary texts is an intricate matter. Often names which, according to the numismatic

has mentioned no less than five monetary units in one passage and then used two different names of coin in a later passage. The total number of seven different names of coin is unparalleled in the Texts.

The most conspicuous feature of epilogue **b** is the repetition of a whole couplet from epilogue **a** (A529-30 ≈ A519-20/V510-11), cf. Table I. As mentioned above, internal repetitions do not necessarily indicate textual corruption. This is, however, an extraordinary case: firstly, it is the only instance in *Apokopos* of a whole couplet being repeated; secondly, the couplet is repeated after no more than eight lines, and thirdly, the parenthetical clause "ὡς εἶπα" draws attention to the fact that the couplet is a repetition. This "internal quotation" is unique in *Apokopos* and I do not recall having seen a similar internal reference in any of the Texts.

These differences, when taken together, leave little doubt that epilogue **b** is, in its entirety, a later addition to the original poem. But the question of the authenticity of epilogue **a** still remains.

I concluded above, that the comparative analysis of versification and language (Table II) did not produce sufficient arguments for obelising the whole of epilogue **a**.

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bibliography, would seem to belong to different periods of time, and/or to different parts of world, are found in the same text. It seems that several common or popular names, of various derivations, may be used with reference to one and the same monetary unit. Numismaticians distinguish between *circulating coins* and *moneys of account*. For example, A.M. Stahl, *The Venetian Tornesello. A Medieval Colonial Coinage* [Numismatic Notes and Monographs, 163] (New York, The Numismatic Society 1985), p. 59, Figure 9: *Coins and Accounting Systems in Greece after 1350* lists as circulating coins: *tornesello, soldino* and *ducat,* and as moneys of account: *piccolo, tornesello, soldo, grosso* and *hyperperon (perpero).* Neither this study nor the following have shed any light on the unrecorded names ἀγκινάριν and ἀσημαδάς: F.C. Lane & R.C. Mueller, *Money and Banking in Medieval and Renaissance Venice* (Baltimore & London, John Hopkins 1985), F.C. Lane, *Studies in Venetian Social and Economic History* (London, Variorum Reprints, 1987), G. Luzzato, *Storia economica di Venezia dall' XI al XVI secolo* (Venezia, Centro Internazionale delle Arti e del Costume, 1961), P. Spufford, *Money and its Use in Medieval Europe* (Cambridge University Press 1988), Ph. Grierson, *Byzantine Coins* (London, Methuen & Berkeley, University of California 1982), M.F. Hendy, *Studies in the Byzantine Monetary Economy c. 300-1450* (Cambridge University Press 1985), E. Schilbach, *Byzantinische Metrologie* [Handbuch der Altertumswissenschaft, Abt. 12, Teil 4] (München, C.H. Beck 1970).

In addition to his comments on versification and language, which are discussed above, St. Alexiou argues that the style of the epilogue(s) differs from that of the rest of the poem. He states i.a. that in the epilogue(s) "ἀντίθετα μὲ τὸ ὑπόλοιπο ποίημα, οἱ εἰκόνες εἶναι μακάβριες ἢ κωμικὰ ἀνόητες" and he adds that "ὁ ἐπίλογος μὲ τὸν ἀνυπόφορο πλατυασμό, τὶς ἐπαναλήψεις καὶ τὴν ψυχολογικὴ στατικότητά του βρίσκεται σὲ φανερὴ ἀντίθεση μὲ τὸ ὑπόλοιπο ἔργο, ὅπου κυριαρχεῖ τὸ δραματικὸ στοιχεῖο, ὁ γοργὸς διάλογος, ἡ συνεχὴς ἐναλλαγὴ τοῦ τόνου".[180]

Although these comments may, on the face of it, seem to the point, they are of little value as arguments for deeming the epilogue(s) spurious. As opposed to van Gemert 1985: 391-93, St. Alexiou considers lines 483-490 authentic; i.e. he accepts that the poem originally ended with the crowd of the dead shouting to the narrator who has taken flight and begging of him to carry their message back to the living. This entreaty begins in 484 as direct speech, the dead referring to themselves in the plural when dictating the message they want conveyed to the living. This narrative continues into epilogue **a** till V506/A515, where the dead repeat their plea in the first person plural (..λέγομεν..). Already in V510/A519 the plea is renewed once more, and here the number unexpectedly changes from plural to singular (..παρακαλῶ..). In epilogue **b** the narrative continues in the first person singular.[181]

Others, too, have felt that the epilogue is loosely connected to the preceding passage. Thus, Panagiotakis, p. 110, n. 1 finds that there must be a lacuna after 490. In light of the preceding analysis of the structure, I see no reason to assume that there is a lacuna after 490, nor after 492. Here, for the first time we hear the crowd of the dead speak, and they speak of themselves and their tragic condition in Hades. Thus, some kind of change in tone and style in comparison with other parts of the poem is only natural. The opening scene, too, has a tone and character of its own, and the long passage where the two brothers tell their story also differs in style from the preceding passage, where they question the narrator about the ways of the living.

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[180] Apokop. (Alex. St.), p. 190.

[181] Cf. van Gemert 2000: 249 n. 26, where the analysis of the structure begins with 491. Thus the "third person narrative" (A 491-514) is presented as a separate part and not as embedded in the plea, which begins as direct speech in 484. The change from 1st sg. to 1st pl. in A519/V510 is not mentioned. Note also that it is V 506-515 that correspond to A 515-24 (not merely V 506-509), and that A 525-56 (epilogue **b**) have no equivalent in V.

Whether the particular tone or style in any of these passages, including 484-V515/A524, is well chosen, is a matter of personal aesthetic judgement. Therefore, it does not make much sense to point to the "psychological standstill" of epilogue **a** or to the lack of "the dramatic element, the quick dialogue or the ever-changing tone". The "longwindedness" or "verbosity", which St. Alexiou also ascribes to the epilogue(s), becomes much less noticeable with the exclusion of epilogue **b**. The repetitions have been discussed above: there are five in epilogue **b**, but only two in version V of epilogue **a**, both lines showing signs of textual corruption (Table I). Finally, Alexiou's characterisation of the images in the epilogue(s) as "macabre" or "comically silly" is again a personal aesthetic judgement. It should also be noted that the example he gives on p. 190, namely the dead complaining that they are unable to put on a belt and that they have no clothes to wear, is from A 493-94, which have no counterpart in V. Van Gemert 2000: 249 n. 26 says that this part of the epilogue "primarily comprises the traditional description of the dead", and he adds that this description "is in many respects in conflict with the picture of the dead in *Apokopos* itself".

It has now been demonstrated, I believe, that, even when taken together, Alexiou's secondary arguments for obelising epilogue **a** are insufficient. Let us therefore turn to his main argument. He states that the epilogue(s) has a "καθαρὰ ἐποικοδομητικὸ χαρακτῆρα καὶ ἕνα θρησκευτικὸ τόνο ἐντελῶς ἄγνωστο στὸ ὑπόλοιπο ποίημα", and he adds that in the rest of the poem "θεολογικὲς μνεῖες γίνονται μόνο σ' ἐπικλήσεις καὶ ὅρκους", and that "καμιὰ νύξη δὲ γίνεται σ' αὐτὸ γιὰ τὸ πρόβλημα τῆς σωτηρίας τῆς ψυχῆς".[182] First, it should be stressed that we cannot exclude *a priori* the possibility that the poet wanted, at the end of the tale, to stress the concern on the part of the dead at large for the salvation of their souls, in spite of the fact that up to then he has depicted an Underworld where no distinction is made between the just and the unjust. Especially so, since the multitude of the dead here speaks for the first time, as noted above. However, two invocations on the part of the two dead brothers in the poem proper clearly allude to the Resurrection:

A 110 "Σκόρπισε, χῶμαν ἄλαλον! Ἄνοιξε, γῆς!" ἐκράζαν·

A 243 "Χριστέ, νὰ ράγην τὸ πλακί, νὰ σκόρπισεν τὸ χῶμα,

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[182] Apokop. (Alex. St.), p. 189 and n. 2.

A 244 νὰ γέρθημαν οἱ ταπεινοὶ ἀπὸ τ' ἀνήλιον στρῶμα!

Even more noteworthy in this connection is another couplet, which St. Alexiou seems to overlook. At the point in the narrative where the two brothers end their first series of questions to the narrator, they wonder how he will be able to return to the world above, saying among other things:

V 81 'Οπού στὸν "Αδην κατηβῆ οὐ δύναται γυρίσει·

V 82 οὐκ εἶδα ἡ νεκρανάστασις μόνον νὰ τὸν γυρίση.

Their anxiety about the salvation of their souls is tormenting the multitude of the dead in the epilogue, and here the two dead brothers explicitly mention the Resurrection immediately upon the descent of the narrator to the Underworld. The narrator himself is the only character in the story who does not refer to Christian beliefs. This is an important point, which should be taken into account in future literary interpretations.

A. van Gemert suggests that lines 79-82 are interpolated.[183] He argues that these two couplets in which the brothers have already concluded that the narrator has arrived alive in Hades (79) ruins the effect of their gradually realising this fact in 83-85. That is a matter of interpretation. The brothers' repetition of the fact that the visitor has arrived alive may have been intended to stress their amazement. Van Gemert adds that the statement that the living visitor to the Underworld will only be able to return to the World above by way of the Second Coming (82) is at variance with the very essence of literary or religious descents, which is the ascent [of the visitor] and the disclosure to the rest of the living of the secrets of Hades. Here it must be stressed again that *Apokopos* does in fact differ from other literary descents in many ways, even when we disregard the epilogue(s). With reference to Saunier 1984 A. van Gemert himself states that Bergadis consistently reverses the motifs of the genre or the tradition itself.[184]

It should be kept in mind that there are three main "characters" in the narrative, who express themselves directly: the narrator, the two dead brothers, and the rest of the dead. None of them is to be identified with the poet. The narrator quotes the living at large, the widows, the clergy, and the bereaved mothers, while the two dead brothers quote their widows, their father, their dead sister, and certain creatures of the Underworld. Of course the narrator plays a special role, because he is the one who relates the story to

[183] van Gemert 2000: 252-4.

[184] Ibid., p. 249 and n. 29.

us. But he is not necessarily the sole spokesman of the poet. It is therefore questionable to claim that the poet's concept of the Underworld is non-Christian or anti-Christian. He is writing within, or rather against a particular genre. He is obviously experimenting, playing, if you like.[185] In the form the text has come down to us, this experiment seems, in many respects, sophisticated, almost modern, but it is obviously not successful in all respects – according to our standards. Yet, the text was reprinted in this form (version A) time and again. Are we then compelled to assume that the original poem would, in all respects, have lived up to the stylistic and other literary requirements of today? I think not. But it is almost as if van Gemert thinks so when he states that we owe as much respect to the poet himself as to the transmitted text. To me, however, this is a false dilemma. For how can we show the poet respect without respecting the transmitted text? I do not, of course, believe that we have to refrain from emending or obelising readings or passages, provided the editorial choices rest on safe criteria. But in spite of van Gemert's detailed analysis and thorough argumentation, he has not managed to convince me that we respect the poet by obelising almost a tenth of the transmitted text.

[185] Cf. Alexiou M. 1991: 251, 261-2.

2.7 Conclusion

The main conclusion of my examination of the tradition of *Apokopos* is that a critical edition must be based on manuscript V and the first chapbook edition A. The exact relationship between the two cannot, however, be established. When evaluating the individual variant readings it is impossible to determine whether the reading of V results from a copying error (or from an intentional change) made by Demetrios or by a predecessor – or whether the reading of A represents an accurate rendering of the original or a change made by Kalliergis. We are thus unable to ascertain whether A is in fact closer to the original than V. Any attempt at reconstructing an archetype from V and A is futile. Nor is it methodologically legitimate to establish a text by introducing readings from the manuscript version into the text of the chapbook edition, as did St. Alexiou in his critical edition.

An illustrative example of the dangers inherent in literary interpretations based on an eclectic edition of *Apokopos* is found in the *Commentary* on line 364.

The only methodologically correct solution to the editorial problem of the *Apokopos* text is therefore the synoptic edition of versions V and A. The comparative importance to be ascribed to each of the two versions will primarily depend on an evaluation of the extent and the nature of the changes introduced into the text by Kalliergis. Such an evaluation will eventually be a matter of personal choice.

3. Language

In the following description I intend to present primarily those elements of the language which differ from Standard Modern Greek (SMG). At the same time, I want to point to the linguistic differences between the two versions. I therefore summarise, in the concluding paragraph of each section, the results of the comparative analysis of the two versions.

In Sections A and B I do not, as a rule, quote the line numbers, except when this is the simplest way to point to a difference between the two versions. I refer the reader to the *Index verborum* where the actual forms of all words occurring in both versions are recorded. I do, however, give the line number, within parentheses, of words or forms occurring in 493-515 V/524 A because the authenticity of this passage is still disputed, and I place all words and forms in 525-556 A in square brackets to signify that I consider that passage a later addition.

Whenever the linguistic phenomenon mentioned is observed in more than one inflexional form of the same word, I give the stem form with the inflexional ending placed in brackets.

The notation {orth.: }, which is mostly used when an initial vowel is involved, signifies that the inclusion of the vowel in question is merely due to conservative orthography, because the metre dictates that it should be left out.

When using the word "Texts", with capital 'T', I refer to the indices verborum/glossaries of the text editions in the List of *Abbreviations and References*.

A Phonology

1. Vowels

1.1 **Vowel changes within words and changes of end-vowels except in inflexional endings** (for which see *B. Morphology*)

o>u: VA πουρνόν/προυνόν (<πρω(ϊ)νόν) (dissimilation) – V ἀπάνου (analogy) – A τριγύρου (proximity to liquid consonant)

o>e: VA δεξιώτη (dissimil.) – V ἀπέ – A μόνε (dissimil.)

o>i: VA ἀπιλογ(οῦμαι) (dissimil.) – A ὑπεριψιά

e>o: VA ψόμα – V συγνωφᾶ – A [πορπατεῖτε]

e>i: VA κιλαδοῦσι(ν) – V κατηβῶ, τότις – A καθρίπτης (assimil.))

i>u: VA φρούδιν – A κουρφά

i>e: VA κερά – V πάλε – A ἤθεκα, κεράτσα

>< Original vowel preserved (– but changed in SMG)

a[>i]: A παγαίνουν

é[>í]: A ἐγένη, ἐσβέσασιν (497)

1.2 **Substitution of initial vowels**

á- >í-: V ἤκουσε (imper.)

o- >a-: A ἀπού, ἀμάδι(ν) (x2+[1]) (Cretan): See also 1.7 Prothesis.

e- >a-: VA ἀπάνω (x2+(1)) (+SMG) (assimil.), ἀπείτις (<ἀπείς/-ν <ἐπεί)[1] – A ἀπείν, ἀπείτι (< ἐπεί)

e- >o-: VA ὀμπρός (Vx5, Ax3) (+SMG) (assimil.) – V ὀκ

e- >i-: VA ἠξεύρ(ω) (Vx1, Ax2), ἠμπορ(ῶ) (Vx1+(1), Ax(1)) – A {orth.: [ἡ]μπορεῖ} (–or Prothesis, cf. 1.7)

i- >a-: V ἀπομένουν (>< A ὑπομένουν)

i- >o-: V ὀγρά (>< A ὑγρά (x2))

i- >e-: VA ἐλικ(ιά) (x2) (dissimil.)

1.3. **Aphaeresis – where it is not (necessarily) a purely metrical phenomenon** (for which see *Ch. 4.1 Metre and rhythm*)

[a-]: V ('σημαδά) – A ξάζει

[o-]: V φελεῖ (+SMG)

[e-]: VA ρώτημ(α(ν)) (+SMG), ρωτ(ῶ) (+SMG), πισκόπους –

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[1] Like van Gemert (Falier, Ist./Enypn., p. 93), among others, I favour this etymology, which Xanthoudidis proposes in Erotokr., p. 409-10 (Comm. ad B 78). IL s.v. *ἀφῆς* and Kriar., Lex. s.v. *ἀπῆς* support the etymology ἀφ' ἧς>ἀφῆς>ἀπῆς>.., which was proposed by Korais, *Atakta* B: 56. Cf. 2.1.1 below.

V λάφι (+SMG), κείνη (+SMG), βεργέτα

[i-]: A ’κοδεσπότες

>< Original initial vowel preserved (– but lost in SMG)

o-: VA ὀλίγ(ος), ὀπίσω, ὁμιλήσ(η) (498/504), (511/520) – V ὀμμάτ(ι), ὁμοιάζει – A ὠλίγαινεν

e-: VA ἐρώτημ(α(ν)) (+SMG), ἐρωτ(ῶ) (+SMG), ἑβδομάδαν (+SMG), εὐαγγέλια (+SMG), ἐντροπ(ή), εὑρίσκεται, ἐξοδιάζει, ἐβγαίν(ω) – V ἐγκαρδιακά (+SMG) – A ἐμπαίνουσιν, ἐβγῆτ’, {orth.: [ἐ]πεθυμᾶ}, ἑταίριν

é-: VA εὕρη, ἔπαρ’ – V ἔβγουν – A ἔμπη

i-: VA ἡμέρ(α) (+SMG), (ἐ->)ηξεύρετε, εἰς, εἰπέ, {orth.: υἱ(ός)} – V ὑπανδρεμένην, εἰπῆ – A ἰδῆ, (ἐ->)ηξεύρω, ὑπεριψιά (+SMG), [ὑπάν]

í-: V ὕπα

1.4 **Syncope**

[-i-]: VA κορφήν (+SMG), καθημερνό(ν) (504/510) – V περ[ι]βόλια (+SMG) – A πατερμούς

1.5 **Synaeresis**

a+e>a: V ὕπα

á+i>á: VA φάν – A [ὑπάν]

o+a>a: A ἐμυριαναστενάξαν

ó+u>ó: V τρῶν (+SMG) – A [τρῶν]

o+i>o: VA (πουρνόν/προυνόν<) *πρωνόν (<πρωϊνόν)

ú+o>ó: VA ἀκόντα

e+o>o: VA θωρ(ῶ) (+SMG)

e+e>e: A ἔκλαιν

í+a>á: VA κερά (+SMG) – V κυρά (+SMG)

i+i>i: VA δοικοῦνται, δοικᾶ

í+i>í: VA ἐποῖκ(α) – A ἔποικ(α)

i+í>í: A [ποίσουν]

>< The two consecutive vowels preserved (internal synizesis)

o+a[>a]: A -μυριοανα-

e+o[>o]: V χρεωστεῖς

e+o[>jo]: VA {orth.: ἑορτή(ν)}

e+e[>e(/eje)]: V ἔκλαιεν

>> depalatalization (Cretan) (cf. 2.1.3)

[é+a(>)/í+a>] já>á: VA μακρά(ν) – V συγνωφᾶ – A ξάζει, μεράν

[é+e/í+e>] jé>é: V πλατές – A νές

>< >> **palatalization** (cf. 2.1.3)

ó>[i+ó>] jó: VA δεξιώτη

1.6 **Loss of the definite article ὁ before back vowels**[2] (Cretan)

1.6.1 –after a consonant

[o] u-: A ..των: "Οὐρανὸς κρατεῖ[3]

–after a palatalized consonant (καὶ αὐ-:/kje av-/>/kjav-/)

[o] a-: VA καὶ αὐγερινὸς ἀστέρας

1.6.2 –after another vowel

[o] a-: (? A Καὶ [ὁ] ἄλλος : See below)

[o] o-: VA τοῦ λιβαδιοῦ ὀφαλὸς

[o] u-: V κρατεῖ [ὁ] οὐρανὸς (x2) – A κρατεῖ οὐρανὸς

>< **ὁ preserved before a back vowel**

–after a palatalized consonant (καὶ ὁ ἄ- :/kje o a-/>/kjo a-/)

o a-: {? Orth.: A Καὶ ὁ ἄλλος : See above}

1.7 **Prothesis**

a-: V ἀλησμον(ῶ) – A ἀμάτ(ιν), ἀνύχια (–or Substitution, cf. 1.2)

o-: VA ὀκάτι, ὀκάπου – A ὀκ(αί), ὀγιά/ὀδιά (Cretan) (–or: <ὡς+καὶ, ὡς+διά/γιά, cf. (504), [527] ?)

e-: VA ἐξαστεριά, ἐγκρεμν(ός) – V ἐτότε, {orth.: [ἐ]βγαλμένους}, ἐξεζαρώση (509) – A ἐξενίζοντα, ἐξετρέχουν, ἐξεζωνάτοι

i-: VA ἠξεύρ(ω) (Vx1, Ax2), ἠμπορ(ῶ) (Vx1+(1), Ax(1)) – A {orth.: [ἠ]μπορεῖ} : See also 1.2 Substitution.

1.8 **Extension**

-a: V ἤμουνα (+SMG)

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[2] In Greek terminology the phenomenon is called ("συγχώνευσις" or) "συναλοιφή", which implies that the two vowels (syllables) are merged into one. (Earlier critical editions, e.g. Erotokr., indicated this by substituting the rough breathing for the smooth, e.g. ὁ ἄθρωπος>ἅθρωπος). But since the pronunciation of the following initial vowel is not affected, I find "loss" to be a more precise term.

[3] In Erotokr., p. 459 G. N. Chatzidakis asserts that in *Erotokritos* the article only disappears before ο- or α-. But in A 83 and D 1042 it is dropped before *οὐρανός*, a fact which is not indicated by the rough breathing. Kakridis 1953, p. 410 expresses the opinion that in all the cases mentioned, the article should be supplied in a critical edition of *Apokopos*. I fail to see the reason why. In his text, Panagiotakis supplies it in 86, 92, 131, but not in 24.

2. *Consonants*

2.1 SUBSTITUTION of CONSONANTS

2.1.1 **Substitution vs. preservation of single consonants**

Initial:

θ->φ-: A φηκάρια

τ(ο-)>δ(ο-): VA δοξάριν, δεξιώτη – V δοξεύη

δ(ια)>γ(ια): VA γιά, γιατί (SMG) – A γιαγείρειν (SMG)

>< **Original consonant preserved**

τ[>δ]: A τοξεύη

δ(ια)[>γ(ια)]: VA διά, διατί – V διαγ(έρνω)

Between vowels:

-d->-δ-: VA νοδάρ(ος) (>-τ-)

-φ->-θ-: VA άθιβολήν

-φ->-π-: VA (άπείτις [<άπείς/ῆς (<άφ' ῆς?)[4]]) – V άπότις (<άφ' ὅτι) – A (άπείν, άπείτι [<άφ' ῆς?])

>< VA άφότου – V άφότις, άφόν, άφοῦ

2.1.2 **Preservation of "double consonants"**

-(ά)σσ-: VA άλλάσσουν, φράσσουν, φυλάσσεις

>[-(ά)ζ-/-(ά[γ])-]: the SMG imperfective stems -άζ(ω) or -ά([γ]ω) are not found in such verbs

-λλ-: VA άνατέλλει (SMG) – V βάλλουσιν – A στέλλει

>-ν-: >< A βάν(ω) (x2)

>[-ζ-)/-λν-]: the SMG imperfective stems -άζ(ω) or -έλν(ω) are not found in such verbs

2.1.3 **Depalatalization**

ξj/ρj/φjá>ξ/ρ/φά: VA μακρά(ν) – V συγνωφᾶ – A ξάζει, μεράν

νj/τjé>ν/τέ: V πλατές – A νές

>< **palatalization**

ξό>ξjό: VA δεξιώτη

2.1.4 **Preservation vs. changes of clusters of stops and/or fricatives**

Stop+stop preserved from AG (–and reintroduced in SMG as an alternative to the common fricative+stop cluster):

κτ: VA νύκτ(α), φρικτά, όκτώ, άνοικτ(ός), άκτίνα, κορνιακτόν, έκτίσαν, κτύπον, σφάκτη, σφικτ(ο-)

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[4] The etymology is disputed: see above 1.2 and note.

[/χτ]: – the SMG χτ is not found.

π̣τ: VA ἀστράπτ(ω), ἑπτά, λεπτ(όν), κόπτ(ομαι), πτερ(όν), πτωχ(ός), καθρέπτης

/φτ: >< VA ἅφτ(ω)

Fricative+fricative preserved from AG (–and reintroduced in SMG as an alternative to the common fricative+stop cluster):

φθ: VA φθορ(ά) – V ἔφθανεν, φθάση (515) – A [φθάνει]

/φτ: >< V ἔφτασεν – A ἐφτιάσεν

χθ: VA ἐδέχθ(ην), ὠρέχθ(ην), ἐταράχθησαν – A ἐδείχθην

[/χτ]: – the SMG χτ is not found.

Fricative+fricative < AG stop+stop:

φθ<πτ: V ἀνάφθου (false archaism)

2.1.5 **Clusters of an /s/ and a fricative or stop**

σθ: VA (ἐβι)άσθ(ην) (x7) – V ἐσπάσθησαν, μισθός (515) – A ἀκούσθην, ἐφανίσθη, θυμᾶσθε, νά 'σθ(ε)

>< στ: VA εὐχίστηκεν, χαλαστοῦν – V ἐθρηνίστημαν, ἐφάνιστή, θυμᾶστε, χωριστῆκαν – A σχίστηκεν (514)

Note: In the perf. ind. past -σθ- is always used in the AG forms ending in -ην, -η(ν), -ησαν, while -στ- is only found in the new forms ending in -ηκα, -ηκε(ν), -ηκαν.

(α/ο)σχ: VA πάσχ(ω), μόσχου – V ἐσχόλασ(εν) – A ἄσχημον, σχίστηκεν 514

>< (α)σκ(ο/ου): VA σκόλ(η), σκολ(άζω) – A πάσκουν

(α/ε)υσ: VA ἔπαυσ(α), ἐπέζευσ(α), ἐκέλευσεν

>< (α/ε)ψ: VA ἀφέντεψ(α), ἐγύρεψ(α), ἔκλαψ(α), μισέψουν, ἐχήρεψ(α)

2.1.6 **The cluster /n/ + fricative/stop**

νδ: VA ἄνδρ(ας) (Vx3, Ax1), δένδρ(ον)/δενδρ(όν) (Vx13, Ax4)) – V κανδήλια, μανδίων, -μανδαλώνουνται

>< ντ: VA δέντρ(ον)/δεντρ(όν) (Vx1, Ax10), μαντάτα (x2) – A ἄντρα (x3), μαντιῶν, -μανταλώνουνται

2.1.7 **Other substitutions of consonant clusters**

-πτ->-κτ-[>-χν-]: VA ρίκτ(ω)

-πτ-(>-β-)>-βγ-: VA νίβγουν (cf. 2.2.3)

-ψ->-ξ-: A ἔριξεν (SMG) >< V ἔριψεν

2.2 LOSS vs. PRESERVATION and ADDITION of CONSONANTS

2.2.1 **Single consonant expanded to form consonant group**

A nasal inserted before a stop:

-τ->-ντ-: VA ὄντα(ν)/-ε(ν) (Vx1, Ax3+(1)+[1])

>< V ὄταν/-εν (Vx2)

A fricative inserted before a nasal:

-ν(ν)->-γν-: V συγνωφᾶ

>< A συννεφιᾶ, συννεφιά

2.2.2 **Consonant group reduced to single consonant**

Loss of a fricative before a nasal:

-γμ->-μ-: A κατάλλαμαν

>< VA πράγμ(α), ἀναστενάγματα – V κατάλλαγμα

Loss of a fricative before a stop:

-φτ->-τ-: VA ἀτός

>< VA αὐτ(ός)

Loss of a nasal before a stop:

-μπ->-π-: VA κάποσα

>< VA καμπόσο(ν)

-ντ->-τ-: V ἐκούτησε

Loss of a nasal before a stop followed by a sibilant:

-μψ->-ψ-: VA πέψω – A σύψυχος (SMG)

>< V σύμψυχος – A πέμψουσι (SMG)

Loss of a nasal before a fricative:

-νθ->-θ-: VA ἄθ(ος)/ἀθ(ός) – A ἀθοῦσι

>< VA ἄνθη, ἀνθεῖ – A ἀνθός

-μφ->-φ-: VA ὀφαλός, (ἀθι-<) *ἀφιβολήν (<*ἀμφι-)

>< VA συμφορά – V συμφέρη

(συ)γχ->(συ)χ-: V συχαροῦμεν

>< A συγχαροῦμεν

2.2.3 **Epenthesis**

-ευ-γ/j-(ω): VA -εύ-γ-(ω) (Vx2, Ax9) (Cretan)

>< VA -εύ(ω) (Vx12, Ax5)

(-ιπτ->)-ιβ-γ-(ω): VA νίβγουν (cf. 2.1.7)

2.2.4 **Loss of a consonant between vowels**

-γ-: VA ἀκόντα (x4), πᾶν (SMG) – V τρῶν (x2)(SMG), λέσιν (SMG) – A [τρῶν]

>< VA ἐπῆγα, ἔτρωγα, ἤφαγα, λέγ(ω) (x9) – V πάγουν,

τρώγο(υ)νται 504 – A φαγώθην 502

-j-: VA φά(ν) (x2) (SMG), πᾶς 511/520 – V σαΐταν (SMG), ὕπα – A φάν, [πᾶς], [ὑπάν]

>< VA σαγίτες (+SMG), ἐπῆγεν – V σαγίταν – A σαγίτες

2.2.5 **Loss vs. preservation of final -ν**:

See also Ch. 2.2.2 and 2.3.2 on the inconsistent orthography in both versions.

In neuter nouns ending in -ιν (< -ιον) the final -ν is often left out, as in SMG, mostly at the end of the line. In other neuter nouns and in the acc. sing. of masculine and feminine nouns the -ν is usually, though not invariably, retained. The -ν is also preserved in certain other words where it has been lost in SMG, e.g. the acc. fem. μιάν (x5), and also in the adverb ἐκεῖθεν in 466 (like the adverbs ὅθεν and πόθεν). In certain inflexional endings of verbs, too, the -ν is retained – with a varying degree of consistency:

In both versions all verbs in the 1st pers. pl. ending in -οῦμεν and -ομεν keep the -ν. The latter ending (imperf. ind. present act. of the 1st conj.) only occurs in 158 V and (506 V/515 A), where it is followed by a λ- and a ν-, respectively. The former (imperf. ind. pres. act. of the 2nd conj. or perf. subj. act./pass.) is found ten times at the end of a line, once followed by a stop: πονοῦμεν π- in 158 V and once followed by a nasal συγχαροῦμεν μ- in 308 VA.

Both versions leave out the -ν (before the stop τ-) once in the 3rd pers. pl. imperf. ind. present active: V 94 ἀναύθου, A 90 μυρίζου.

In version A alone, we find two imperf. ind. past 3rd pers. pl. forms without the final -ν, ἐστένα 311, λεῖπα 460, both of which appear at the end of a line and thus bear the stress on the penultimate.

A preserves the final -ν in active infinitive forms ending in -ειν fifteen times and only leaves it out in the perfective inf. ἀναφέρει 169, while V leaves it out in five out of fifteen cases: imperfective: 14; perfective: 81, 169, 287, (497), all of which appear at the end of a line. A leaves out the -ν once in the 1st pers. sing. imperf. past passive form -όμουν [< -όμην]: ἐξενίζουμου, while like V it has -όμην twice.

In the 3rd pers. pl. of 1st conjugation verbs in the imperf. ind. past passive ending in -ονταν [< -οντο], V has the -ν in each case while A has either the ending -οντα or, more often, -ουντα.

Finally, both versions invariably have the more common past tense 3rd pers. sing. ἦτον, with the final -ν, irrespective of the position in line and of the sound which follows.

2.2.6 **Addition of final consonants**

-ν:

See also Ch. 2.2.2 and 2.3.2 on the inconsistent orthography in both versions.

In certain word forms a -ν is added to the final vowel, mostly when this is followed by another vowel or a stop, or at the end of the line or at the end of the first hemistich. We could consider the phenomenon an expansion of the use of the Ancient Greek "ν ephelcysticum".

<u>Nouns</u>:

In neuter nouns ending in -μα (nom., voc., acc. sing.) A adds a -ν eleven times (incl. (495), (498) and [533]) out of thirty two and V seven times out of thirty one. In all but two instances (156 V and [533]) the -μαν form is followed by a vowel or a stop (and for this reason I treat it as a phonological rather than morphological feature). A also has the form γάλαν at the end of line 180.

In the following word forms, too, we occasionally find a final -ν :

VA ἄλλον (acc. neuter), ἕναν (acc. neuter)(x2) – V ἕναν (acc. masc.) – A τοῦτο[ν] (nom. neuter)

>< VA ἄλλο (acc. neuter)x2, ἕνα (acc. masc.) (Vx1, Ax2), ἕνα (acc. neuter), τοῦτο (nom. neuter)(Vx4, Ax3)

<u>Verbs</u>:

In the 3rd pers. sing. imperf. ind. past passive form in -ετο, V adds a -ν in all seventeen instances, whereas A adds the -ν in twelve out of sixteen instances. Except for ἤρχετον 466 and γίνετον (494 V) (ante corr.), this form appears at the end of the first hemistich.

In the 3rd pers. sing. perfective passive form in -((σ)θ/τ)η or -(γ/ν/φ)η, together with the corresponding active form in -(ἐβ)η, A adds a -ν, and thus renders the form indistinguishable from the 1st pers. sing. form, in twenty-seven out of thirty-nine cases.[5] In all but one case (250) the form with the -ν is followed by a vowel or a stop or, more frequently, it appears at the end

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[5] A: with -ν: 49, 68, 73, 176, 243, 245, 246, 250, 285, 286(x2), 319, 323, 324, 340, 345, 346, 358, 381, 382, 391, 414, 423, 424(x2), 463, (502) – without -ν: 9, 33, 65, 70, 161, 315, 389, 390, 413, 427, 429, 430.

of the line. In V the -ν is only added to this 3rd pers. form in eight out of thirty-one instances: four times at the end of the line, twice before a vowel and twice before the stop π-.[6]

In A we also find a final -ν in forms like χαίρουνταιν, ἐκράτειν, ἐβάσταν (3rd sing.).

-ς:

In addition to the vocative form γῆς, a -ς is sometimes added in certain adverbs or pronouns ending in -θε, -τε or -τα:

VA ἐκεῖθες, τότες (Vx4, Ax5) – V τίποτες – A πότες (x3),
τίποτας (x1+[2])

>< VA τότ(ε)(Vx6, Ax11), πότ(ε) (Vx6, Ax5) – V ἐτότε, τίποτε,

conjunctions ending in -τι:

VA ἀπείτις (by analogy with the following) (Vx3, Ax4)) –
V ἀφότις (x2), ἀπότις (x2)
>< A ἀπείτ(ι),

and inflexional endings of verbs, in which the -ς is retained in SMG:

VA -ώντας (Vx3, Ax[1]) – V πές – A -οντας

>< VA -ώντα (Vx2, Ax4), -οντα (x8), εἰπέ (Vx5+(1), Ax7+(2)), πέ.

2.3 **Metathesis of ρ**

VA πουρνόν (Vx2, Ax1), κορνιακτόν (SMG) – A ἀποτρομοῦν,
κουρφά (x2), πρικαμένον

>< V κρυφά, ἀποτολμοῦν – A προυνόν

3. *Stress*

For the stress patterns of the metrical lines see Ch. 4.

A few words which traditionally bear the stress on the penultimate have an oxytone variant. These oxytone forms are quite common in the Texts, including prose texts such as *Machairas,* and in certain modern dialects. One such word is δένδρον/δεντρὸν which may serve as an example of how metre influences the choice of variants. Forms of this word with the usual stress on the first syllable occur only twice in both versions. In 25 the stressed first syllable of the word appears as the second metrical syllable and in 63 as the fourth metrical syllable, both even syllables which are frequently stressed in

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[6] V: with -ν: 285, 286, 315, 319, 381, 392, 424(x2) – without -ν: 33, 65, 68, 70, 73, 161, 243, 245, 250, 286, 323, 324, 342, 345, 346, 358, 382, 389, 390, 427, 429, 430, 463.

the decapentasyllable. Nine times in both versions the stress is shifted to the second syllable. Seven times the second stressed syllable of the word is the eighth metrical syllable, which must bear a stress if the sixth metrical syllable is unstressed, as is the case in these instances. Only in 55 does this word form part of a variant reading: //Καὶ τὸ δενδρόν, ὁποὺ.. V //Τὸ δέντρον, ὁποὺ.. A. The fourth and second metrical syllable, respectively, bear the stress. Both are even syllables that bear a stress much more often than the third metrical syllable which is rarely stressed. V and A agree fully on this point.

Another word with stress variants is ἄ(ν)θος/ἀ(ν)θός. In one instance (409) this word appears at the beginning of the first hemistich where the choice of stress is free: A has the form ἀνθός, while V chooses ἄθος. The genitive pl. of ἄλλος, on the other hand, is only found at the beginning of the second hemistich (171 A, 259 A and 408 VA) and each time has the form ἀλλῶν with the stress on the second metrical syllable of the hemistich.

In 3rd pers. plural forms of the perfective ind. past active and of the 1st conjugation imperf. ind. past active, the stress is frequently shifted from the antepenultimate to the penultimate. This phenomenon is also widespread in *Machairas,* among other texts, as well as in modern dialects. In *Apokopos,* the vast majority of these forms are found in the verse ending where metre dictates that the penultimate be stressed. In 140 A ἀλλ' ἀπολησμονῆσαν των the stress on the sixth metrical syllable is also obligatory. Five times the stress on the penultimate of such a form falls on the fourth metrical syllable, an even syllable frequently stressed in the decapentasyllable: κα̲ὶ̲ ἀ̲να-στενάξαν 143, 239, ἐδιφορῆσαν 180 A, ἐχαμηλῶσαν 274, τὸ θεμελί̲ω̲σαν 413 A. Here the usual stress on the antepenultimate would fall on the third metrical syllable, which is very seldom stressed. Such forms are also occasionally found in the beginning of either hemistich: ἐμάθαν 221, and in V alone: κ' ἐπέψαν 138, κ' ἐκάτσαν 184, κ' ἐποῖκαν 238, 332, κ' ἐβλέψαν 282, ἐρίκταν 440 and ἐπέσαν 505. So this is seen much more often in V than in A. Since the first metrical syllable of either hemistich of the decapentasyllable is frequently stressed, the three-syllable perfective forms could well keep the usual stress on the antepenultimate in these positions, as happens almost invariably in A. Thus A, unlike V, prefers the older accentuation of the antepenultimate wherever the metre allows it.[7]

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[7] Apokop. (Alex. St.), p. 196 and van Gemert 1979: 35 both mention the fact that in *Apokopos* the aorist (: perfective) indicative 3rd pers. pl. active forms very often bear

4. SUMMARY of COMPARISON between V and A

The following phonological differences between V and A should be noted:

In A alone do we find the dialect forms ἀμάδι(ν) (x2+[1]) and ἀποὺ (x1), cf. § 1.2. V invariably has ὁμάδι(ν) (x6), which also appears twice in A (twice A has ἀντάμα), and ὁποὺ (passim), which A also uses in all other cases. Likewise, in the singular A has (ἕναν) ἀμάτιν (x2) and in the indefinite form of the plural (εἶχα) ἀμάτια (x1), and also καὶ ἀνύχια (x1) (cf. § 1.7), but in the definite form τὰ μάτια (x1+(1)). In V, on the other hand, the nom./acc. pl. is μάτια both in the indefinite form (x1) and in the definite (x2+(1)), while the nom./acc. sing. is the learned ὀμμάτι(ν) (x2) and the gen. pl. ὀμματίων (cf. § 1.3) in 233, where A has a totally different reading. Finally, in A alone we occasionally find an initial ὀ- in the preposition ὀγιὰ (x2) or ὀδιὰ (x1+[1]), as well as in the conjunction ὀκ(αὶ) (x3+[1]). (Also in A's "epilogue" alone we find the combination ὡς γιὰ (x(1)+[1])).

These cases of substitution or addition of an initial vowel in A are characteristic of the Cretan dialect. Conversely, none of the forms listed in § 1.2, e.g. ὀκ, ὀγρά, in § 1.3, e.g. ὀμμάτι(ν) or in § 1.7, e.g. ἀλησμον(ῶ), which only appear in V, can be characterised as specifically Cretan.

The different choices in the use of certain consonants and consonant clusters also point to a preference in A for Cretan forms. Thus e.g. the consonant change /t/>/nd/ in the forms ὄντε(ν)/-αν (<ὄταν<ὅτε) is seen only once in V, but five times in A (x3+(1)+[1]), cf. § 2.2.1.

Epenthesis of /γ/ before the inflectional ending of verbs ending in -εύ(ω) is also much more frequent in A, cf. § 2.2.3. In V the phenomenon is only seen twice, ψαρεύγει and στερεύγονται, while in A it is found in nine out of fourteen cases.[8]

Another dialect feature which occurs frequently, especially in later Cretan texts, is metathesis of the consonant -ρ-. In V the phenomenon is only found

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the stress on the penultimate, and agree in describing it as a medieval phenomenon. (The reason for this, I believe, is the need to distinguish 3rd pers. pl. ἐμάθα(ν) from 1st sing. ἔμαθα.)

[8] A has the -γ- in forms of the verbs καβαλικεύγω (x2), προτιμεύγω (x2), ψαρεύγω, γεύγομαι, πιστεύγω, μισεύγω and στερεύγομαι – but neither in the rhyme words in 43-44 τοξεύη/σαλεύη or 77-78 γυρεύεις/ὀδεύεις, nor in 263 πιστεύει which rhymes with 264 ψαρεύγει.

in πουρνὸν (x2)[9] and κορνιακτὸν, while A has the following additional occurrences: ἀποτρομοῦν, κουρφὰ (x2) and πρικαμένον, cf. § 2.3.

Two examples of a different distribution of final -ν point in the same direction. The first concerns the loss of an original -ν, cf. § 2.2.5. In the imperf. ind. past passive 3rd pers. plural V invariably has the common ending -ονταν (x6), while A consistently leaves out the -ν: -ουντα (x6) and -οντα (x1). The verbal ending -ουντα is the only example of A consistently leaving out an original final -ν; though the phenomenon can occasionally be observed in other verbal forms, either at the end of the line or before the dental stop /t/: imperf. ind. past active 3rd pl. ἐστένα and 'λεῖπα (both in the rhyming verse end) (εἶχα in [542] might also be interpreted as 3rd pl.), imperf. ind. present active 3rd pl. μυρίζου τὰ and imperf. ind. past passive 1st sing. ἐξενίζουμου τ'. In V there are only two examples, imperf. ind. present active 3rd pl. ἀνάφθου τὴν and perfective ind. past 3rd pl. οἶδα τους. Cf. § 2.2.5.

The second example is one of addition of the final -ν, cf. § 2.2.6. In the 3rd pers. sing. of the perfective ind. past passive (or perf. ind. past active of irregular verbs) ending in -η, A has the -ν in twenty-seven out of thirty-nine cases, while V only has it in eight out of thirty-one instances.

These examples show that A is more tolerant of Cretan phonology, or perhaps more precisely: of orthographic practices reflecting dialect phonology, than V. The above-mentioned differences between V and A could be considered primarily in orthographic terms (see also Ch. 2.2.2 and 2.3.2 on the orthographic inconsistencies). But in the case of epenthesis, for instance, the -γ- is also found in poems by Sachlikis, Dellaportas and Falieros,[10] which shows that the actual phonological development in the Cretan dialect(s) must have taken place prior to the time when *Apokopos* was originally composed. This, of course, is also the case with the other phonological phenomena that are rendered with more consistency in later Cretan texts.

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[9] In line 11 A has προυνὸν which is an intermediary stage between πρωϊνόν and πουρνόν. This form is extremely rare. It is found in Chron. soult., cf. *Index*.

[10] None of the earlier Cretan (or Cypriot) texts, e.g. by Sachlikis, or of the contemporary ones, e.g. by Falieros, is consistent on this point either. In (the printed version of) *Erotokritos*, on the other hand, the -γ- is used consistently. This is also more or less the case in the documents written by Manolis Varouchas, cf. Bakker 1989: 283.

The following differences are determined by the choice between vernacular phonological orthography and traditional (learned) non-phonological orthography.

In V the 3rd pers. sing. imperf. ind. past passive of the 1st conjugation ends in -ετον in all seventeen instances, while A has the traditional ending without the -ν in four out of sixteen instances, cf. § 2.2.6. As for active infinitives A is the more consistent of the two, having the traditional -ειν termination fifteen times and only once leaving out the -ν. V leaves it out in five out of fifteen cases, cf. 2.2.5.

A also prefers the traditional consonant cluster -σθ- (Vx8+(1), Ax10)) to the vernacular -στ- (Vx6, Ax2+(1)) slightly more often than V, cf. § 2.1.5.

In the three cases mentioned, A shows a stronger preference for the traditional orthography than V. More noteworthy, however, is the fact that A is also more conservative in the accentuation of the 3rd pers. plural forms of the perfective ind. past active (and the imperf. ind. past active, 1st conjugation). Only once does A stress the penultimate, when not prompted by the metre, whereas V prefers to shift the stress in seven more instances, cf. § 3. Conversely, V is more conservative in preferring the cluster -νδ(ρ)- (Vx19, Ax5) to -ντ(ρ)- (Vx3, Ax17), cf. § 2.1.6.

B Morphology

1. The articles

1.1 The definite article

The feminine plural has nom. οἱ and acc. τὲς (spelt ταῖς in both V and A). Only once, in (512/521), is the AG acc. form τὰς seen. The SMG τις does not occur.

1.2 The indefinite article

As a rule, indefinite forms appear without any article, as in AG. The nom. fem. μ<u>ία</u>, which precedes εὐδία in 341 V, does, however, function as an indefinite article, and not as a pronoun or numeral. It may, of course, result from a copying error, like the nom. masc. εἷς 435 V, which seems to be used as an indefinite pronoun and not as an article, cf. below § 4.8.2.

2. Nouns

No dative forms occur.

2.1 **Masculine**

2.1.1 <u>Inflectional endings</u>:

The gen. pl. of χρόνος, used for age, is χρονῶν, as in SMG.

On the gen. sing. form in -ο, Χάρο in 438 A, where V has the common Χάρου, see *Comm.*

The former 3rd declension βασιλεύς (>βασιλιάς) only occurs in the SMG acc. sing. form βασιλιά (-<u>έα</u> V).

Masculines in -ων/-οντας are rare and do not occur in the nom. sing. The only acc. sing. is Χάροντα in 407 V and the only gen. sing. is the AG δράκοντος in 65 VA. In the acc. pl. we have the SMG ἄρχοντες in both versions, γέροντες in A and the AG ἄρχοντας in both V and A.

The SMG πατέρας in 303 VA is the only nom. sing. form. In 398 VA the gen. sing. is πατρός, but in 307, where V has the acc. τὸν πατέρα, A has the SMG gen. τοῦ πατέρα. (The noun appears in the impersonal construction ἔδοξεν ~ νὰ... Hence the reading of A could be a simple error: τὸν>τοῦ.)

2.1.2 <u>Change of (or preservation of AG[≠SMG]) declension</u>:

Acc. sing. Χάροντα (AG+SMG) 407 V, where A has the common Χάρον (the only nom. form is Χάρος (VAx5)).

Nom./acc. pl. παπάδες (Vx3, Ax4)) is an example of the SMG class of imparisyllabic masculines.

Acc. pl. γραφιούς ([<-ιός]<AG -εύς>SMG -έας[>-ιάς]) in 479 A, where V has a wholly different reading.

Acc. pl. καβαλάρους (+SMG) (<Latin -άριος>SMG -άρης) 469.

2.1.3 Change of (or preservation of AG[≠SMG]) declension+gender:

The acc. sing. βιόν from the nom. (ὁ) βιός appears several times in both V and A meaning "property", in which sense it is neuter in SMG.

The acc. pl. ὑποταγούς in 470 V, where A has ὑποταγές, is an extraordinary example of a change from the feminine to the masculine (perhaps due to a copying error).

2.2 **Feminine**

2.2.1 Inflectional endings:

The 1st declension in -η/-α is inflected as in SMG, with the exception of the voc. γῆς (and the fact that, as a rule, the -ν in the acc. sing. is preserved).

θάλασσ(α) 346 VA forms the gen. sing. θαλάσσου in 395 A (where V has a lacuna). This gen. form is common in the Texts.

The SMG nom. sing. γυναίκα only occurs in [535] A, but the AG/ SMG gen. pl. γυναικῶν in 261 VA and the archaistic acc. pl. τὰς γυναῖκας in (512/521).

πλουσιότητος 300 A is the only feminine noun with the AG 3rd declension gen. sing. termination -ος.

2.2.2 Change of (or preservation of AG[≠SMG]) declension:

In both versions we have two examples of the SMG class of imparisyllabic feminines: μανάδες, νυφάδες, in addition to ἀμπάδες (see below).

Feminines of the AG class in -ις appear mostly in the acc. sing with the ending -ιν. (I keep this spelling because it is employed consistently in both V and A.) In nom. sing. the -ς is preserved in νεκρ(ο)ανάστασις 82 VA and κρίσις 299 A, both belonging to the language of the Church, but lost in ὄψη (spelled ὄψι) 295, (501 A). The only nom. (or acc.) pl. of a feminine of this class is παράταξες 99 VA with the SMG ending -ες (<AG -ας) of the 1st declension feminines in -η. No genitive forms occur.

The feminine diminutive suffix -ιτσα appears once in 508 A ψυχίτσα (spelled ψυχήτζα).

2.2.3 Change of (or preservation of AG[≠SMG]) declension+gender:

In addition to the SMG neuter form χέρι(ν) we find the feminine χέρα (<χεῖρα<AG χείρ) as acc. sing. in 7, but also as nom. in 509/518.

In 153 we have the neuter κεφάλι(ν); in A the AG nom. fem. κεφαλή appears in (514) and the acc. -ήν in (495) meaning "head", and in 334 both V and A use the feminine in the sense "leader".

The acc. pl. ἀμπάδες, which is normally masculine, is feminine in 187 VA.

2.3 **Neuter**

2.3.1 Inflectional endings:

The neuter nouns in -ον (/-ο) appear more frequently in the plural than in the singular. In the nom./acc. sing. the -ν is invariably retained in A, while V leaves it out a few times, e.g. in 115 Σάββατο, before a fricative, and 345 μεσάνυκτο, before the caesura (which is followed by a vowel). Note that in both V and A the latter noun is in the singular, unlike in SMG.

The nouns in -ι(ν)/-ί(ν), -ιοῦ: the -ν is often left out, more often so in V, cf. A. § 2.2.5. Genitive forms are rare.

Like the latter category, neuter nouns of the two AG 3rd declension groups in -ος, -ους and -μα, -ματος occur frequently in nom./acc. sing. and pl. (final -ν is sometimes added to the termination -μα, cf. A. § 2.2.6). But genitive forms of these two types are not used at all.

2.3.2 Change of (or preservation of AG[≠SMG]) declension:

The nouns which were originally diminutives in -ιον/-ίον have invariably lost the -ο- in the nom./acc. sing: -ι(ν)/-ί(ν) (>SMG -ι/-ί,-ιού). Belonging to this class we find the plural βουνιά 90, 264 A (βουνά 264 V). No sing. form is found.

The 3rd declension class in -ος has attracted a 2nd. decl. neuter noun: μέτρος 466 A.

Two nouns are seen to follow one class in the singular and another in the plural:

Sing. ἄστρον 340; nom. pl. ἄστρη 92 V (: ἄστρα 92 A).

Sing. δάκρυον (nom. 268, acc. 323 V); gen. pl. δακρυῶν (242 A, 393 A and 258 [where V retains the traditional spelling -ύων]), with stress on the last syllable (<SMG -υ, -ιού).

2.3.3 Change of (or preservation of AG[≠SMG]) declension+gender:

The 3rd declension class of neuters in -ος has attracted the 2nd decl. fem. nouns in -ος, δρόσος 112 and ψῆφος 466 V, both being in the singular.

The neuter σκότος (452) was already used as an alternative to the masculine form in AG.

2.3.4 Indeclinable:

The following neuter nouns, which originally belonged to other parts of speech, must be considered indeclinable, although they appear exclusively in the nom. or acc.: τὸ ταχύ (<adverb), τὸ φά(ν) (<infinitive), τό 'μπα (<imperative) and the only plural τὰ ἐντός μου (<preposition<adverb).

3. Adjectives

3.1 **Adjectives in -ος**

The acc. sing. termination -ον for feminine gender is used more often in A than in V: πολύθλιβον 240 AV, ὀλιγούτσικον 439 A (ante corr.: -ην V), πύρινον (≠AG) 440 A (: ὀξύπυρην V), ἄσχημον (=AG) 442 A. The nom. -ος is only used as fem. in ἄμορφος (AG) (501 A).

But ὕπανδρος, which originally had only two sets of endings, appears with a separate fem. form in the acc. pl.: ὕπανδρες/-ντρες.

Twice A has an -α following a -ρ- in the fem. sing, as in AG: λαμπράν 386, μικράν 508.

3.2 **Other adjectives**

The only form of the type in -ής is the nom. sing. masc. συγγενής, which functions as a noun.

Only two forms of the masc.-neuter stem in -ύ(ς) are found: γλυκύς 91 VA and πολύν (acc. neuter) 34 A (: πολλά [adv.] V).

πλατύς forms the acc. pl. fem. πλατιές in A, but πλατὲς in V.

In 254 VA we find the acc. sing. masc. μέγαν (used about God).

No forms of the type in -ων are found.

πᾶσα(ν) is used as an indeclinable adjective.

The inflected AG πᾶς or ἅπας is not found.

3.3 **Comparison of adjectives and adverbs**

The only comparative form of an adjective is the nom. sing. neuter κάλλιον (<καλός), with the article τό, serving as a *relative* superlative in 296 VA.

The only comparative adverbial form is πλεοτέρι(ν) in 367 VA, cf. B. § 6.4.2.

4. Pronouns

4.1 **Personal pronouns**

4.1.1 The strong forms

1st and the 2nd pers.: The following acc. sing. forms are found: ἐμέ

(Ax4), ἐμέν (Vx5, Ax2), ἐμένα (Ax1), μένα (Vx3, Ax2+[1]); ἐσέ (Ax1), ἐσέν (Vx2, Ax1).

As nom. pl. of the 1st pers. the SMG ἐμεῖς (Vx4, Ax4) is the more common form, but we also find the AG ἡμεῖς (Vx1, Ax2+(1)).

In addition to forms of the common 3rd pers. pronoun αὐτός, -ή, -ό, which do not require any comments, acc. forms with a stressed first syllable are occasionally found after the prepositions ἀπ(ό), εἰς and μετ(ά), see *Index* s.v. *αὖτον, αὔτην, αὖτο*. In V alone, the forms αὐτοῦνος and αὐτεῖνοι appear once each as pers. pronoun. The latter is also used once, in †479 V, as a demonstrative pronoun.

4.1.2 The weak forms

Only the 3rd pers. gen. pl. forms call for a comment. V has the SMG τοὺς/τους in all cases except for τῶν in 491 (where the ms. reads τὸν). A, on the other hand, only has τους in 176 (fem.) and 204 (post corr.), cf. *Comm. ad locos,* but τῶν/των eighteen times and also τῶς/τως in 182, 407, 520.

Extended forms (τόνε etc.) do not occur.

4.1.3 Periphrastic personal pronoun

The forms λόγου μας/σου/σας only appear after the prepositions ἀπό and διά.

4.2 Possessive pronouns

As is the case with the gen. pl. of the weak pers. pronouns, V and A differ significantly in the use of 3rd pers. plural forms: V has the SMG τους in all but six instances: των 230, 409, 495(bis), (496) and τως (505), while A has the (East) Cretan τως in all but seven cases: των 206, 263(bis), 409 (bis), (493) and τους 204 (post corr.), cf. *Comm. ad loc.* See also the *SUMMARY* below and Ch. 2.4.2, pp. 78-80.

No emphatic possessive pronoun is found.

Once, in 175 VA, a gen. form of the strong pers. pronoun is used as possessive pronoun: τὴν ἐσᾶς ὁμάδαν.

4.3 Reflexive and reciprocal pronouns

No genuine reflexive pronoun is found. But twice, in 40 and 152, a sort of reflexive expression is found: εἶπε(ν) μου μέσα ὁ λογισμός ≈ "I said to myself".

Reciprocity, on the other hand, is found expressed in three different ways: ὁ εἷς τὸν ἄλλον μας (≈SMG) 113; the adverb ἀλλήλως (<NT<AG pronoun ἀλλήλων) 223, †225 V, 463; (ἐλέγαν) μέσα τους/των/τως 70, 174, 182 (cf. SMG μεταξύ τους).

4.4 Definite (emphasizing) pronoun

ἀτός του 318 VA.

4.5 Demonstrative pronouns

4.5.1 All inflexional forms of αὐτός are found, functioning either as demonstrative or personal pronouns (cf. B. § 4.1.1), with the usual endings and accentuation.

The SMG τούτος, on the other hand, does not appear in the feminine and only once in the acc. masc. sing., whereas the nom./acc. neuter sing. is frequent. Except for the AG acc. neuter. pl. form ταῦτα in 444 A, the SMG forms are used.

ἐκεῖνος appears three times in the nom. masc. pl., once in the acc. masc. pl. and once in the nom. fem. sing., where V leaves out the initial ἐ-: κείνη 387.

In 479 V αὐτεῖνοι functions as a demonstrative pronoun (cf. B. § 4.1.1).

No examples of prothesis or extension are found.

4.5.2 Demonstrative pronouns of quality and quantity

The few forms of the pronouns τέτοιος and τόσος need no comment.

The AG (and *katharevousa*) pronoun τοσοῦτος forms the acc. neuter sing. τοσοῦτον and the acc. fem. sing. τοσούτη(ν), following the SMG pattern of τούτος.

4.6 Relative pronouns

4.6.1 Whenever the relative pronoun is the subject in the relative clause, ὁποὺ is used. The only exception is the use of the article τὸ in the impersonal construction τὸ γίνεται/(ἐ)γίνετον in 161 VA, 494 V. In both versions ὁποὺ is always written with the initial ὁ-, although the metre often requires that it be left out (aphaeresis). In a few instances ὁποὺ functions as an indefinite rel. pronoun (= ὅποιος or ὅσοι).

When the relative pronoun is the object in the relative clause, an acc. form of the article or, rather, of the weak 3rd pers. pers. pron., τὸν, τοὺς etc., is always used. For a possible exception see *Comm. 55*.

4.6.2 Indefinite relative pronouns

In A alone we find ὅσοι, ὅσες (: ὁποὺ V) and ὅποιος [545].

4.6.3 Indeclinable indefinite relative pronouns

The medieval εἴτι 108 VA, 392 V and the (AG>) SMG ὅ,τι 392 A.

4.7 Interrogative pronouns

The only form of the SMG ποιός is the acc. fem. sing. ποία(ν) in 290, where it is used absolutely in V, but adjectivally in A.

The AG nom. τίς is used several times, each time absolutely. The neuter τί is both used absolutely and adjectivally, as in SMG.

In 208 and 241, the expression τί ἔν(αι) τὸ, which means nothing more than τί, is used once in A and twice in V.

V has the Cretan ἴντα twice, where A has the common τί.

4.8 Indefinite pronouns

Forms of κανείς/κανένας do not occur. Neither does κάθε.

Forms of ἄλλος are frequently used absolutely, and a few times adjectivally. The gen. pl. form is ἀλλῶν. No gen. sing. forms occur.

The few plural forms of ὅλος which, except for once in A, are used absolutely, require no comment.

4.8.1 Absolute use

As absolute indefinite pronoun we have the nom. εἷς in 113, 285, 463 VA and the acc. masc. ἕνα 224 VA.

In both versions the nom. form καθείς, as well as the common acc. and gen. masc. and acc. neuter forms, are used once each. {orth.: Once more A has καθείς, while V has καθεείς}

The following forms are found once: the SMG κάτι 461 A, κάτινες 427 VA, τινὰς with a negation in 496 V and τινὲς [546] A.

4.8.2 Adjectival use

In 419 A the nom. fem. μία is used as an adjective, and so is the acc. fem. μιὰν in 387 VA and the neuter ἕναν in 194, 267 VA. The nom. masc. εἷς 435 V (which could result from a copying error), the nom. fem. μία 176 V(bis) and the acc. fem. μίαν 405 VA(bis) should also be interpreted as indefinite pronouns ("some" in the first case, "a single" in the two latter) rather than as indefinite articles ("a(n)"), cf. B. § 1.2. In ἄλλην μίαν [ὥραν] 340 VA μίαν could also be seen as an indefinite pronoun rather than as a numeral.

The indeclinable πᾶσα(ν) is used three times in both versions.

We also find ὁκάτι 239 VA and the AG enclitic τι 316 A.

5. *Verbs*

On the final -ν see also Section A. §§ 2.2.5 and 2.2.6. On the stress see also Section A. § 3.

5.1 In general

5.1.1 The old -σι(ν) endings of the third person plural coexist with the SMG -ν endings, in the imperf. indicative pres., e.g. μυρίζουσι(ν) 83^{α}; λέγουν

77[1],[11] and imperf. subjunctive, e.g. (νὰ) περνοῦσι(ν) 98[β]; (νὰ) περπατοῦν 98[α], the imperf. ind. past, e.g. ἐσπουδάζασιν 178[α]; ἔκλαιγαν 109[α], ἐκράζαν 110[β], the perfective indicative past, e.g. ἐπετάξ(/σ)ασιν 64[α], ἐβάλασιν 145[α]; ἤκουσαν 221[1], ἔζησαν 176[α] A, ἔδειξαν 183[2], ἀκοῦσαν 222[β], the perfective subjunctive active, e.g. πέ(μ)ψουσι(ν) 70, ἐρωτήσουσιν 224[α]; πέσουν 111, σχ(/κ)ολάσουν 115[β], and passive, e.g. λυπηθοῦσιν (508[β]/517[β]); χαλαστοῦν 111[α].

5.1.2 The augment

The unstressed syllabic augment ἐ- is frequently left out, but is still preserved in the majority of past tense forms.

Only in V do we see the syllabic augment replacing an original initial vowel three times: ἐκούμπισα, ἐπιλογήθην/-θημαν.

In past tense forms of verbs with an initial α- or ε-, the "temporal" augment is nearly always used when bearing the stress: ἤ-: e.g. ἤρχισα, ἤπλωσα, ἤρχετον, ηὗρα. This also happens in compound verbs with the stress on the original initial vowel: (ἐ)κατήντησα, ἀνήγγειλε. The only exceptions are ἄκουσες 445 A; εὕραμεν 253 A, ἔρχονταν 353 V. An unstressed initial α-is sometimes "augmented", e.g. ἠφάνισαν V, ἠκούμπισα A, ἠρχίνησεν A, ἠρχίσασι(ν) VA, ἠγάλλο(υ)ντα(ν) VA, ἠγαποῦσαν VA, and sometimes not, e.g. ἀκοῦσαν VA and ἀγωνίζοντα A. An unstressed initial ε-, on the other hand, is never "augmented", e.g. ἐσπέρωσεν, εὐχίστηκεν. Neither version uses ω- as "temporal" augment. I have chosen to introduce it in all cases, whether stressed or not, because it does not affect the pronunciation and there exists some uncertainty in the use of ο and ω in other word forms.

The syllabic augment ἠ- is not used consistently in the past tense forms of any verb, except for the common ἠθέλησεν in 461 V, which is the only past tense form of θέλω. In both versions a stressed syllabic ἤ- appears in some of the past tense forms of the verbs βλέπω (imperf.: Vx1, Ax3), τρώ(γ)ω (perf.: VAx1), (κατα)φέρνω (perf. Vx2, Ax1). In A it is also found in forms of θέτω (perf.: x1), κάμνω (perf.: x2), στέκω (imperf.: x1), χάσκω (imperf.: x1).

Verbs compounded with prepositions may either have a syllabic augment at the beginning, e.g. ἐσυντύχαν, ἐκατέβης (<κατεβαίνω), ἐσέβη (<σεβαίνω) (Vx3, Ax1), ἐδιάβην (A), or, as in AG, an "internal" augment insert-

[11] I use the same superscript symbols as in the *Index verborum* to signify words occurring, respectively, at the beginning of the 1st hemistich[1], at the end of the 1st hemistich[α], at the beginning of the 2nd hemistich[2] and at the end of the 2nd hemistich[β].

ed between the preposition and the verb, e.g. κατέφεραν, διέβην (V), εἰσέβην (A), or, when the original verb has an initial vowel, an internal "temporal" augment, e.g. ἀνήγγειλε, κατήντησα (A), or both a syllabic and an internal augment, e.g. ἐσυνέβη, ἐκατέμαθες (V), ἐκατήντησα (Vx2, Ax1), or, finally, no augment at all, e.g. ἀναστενάζαν, ἀποκριθ(ῆκαν), ἀπιλογήθ(ην) (Vx1, Ax3).

5.1.3 <u>εἶμαι</u>

The 3rd pers. sing. and pl. forms of the present tense, which are the only present tense forms occurring more than twice, are always distinguishable: ἔν(αι) and εἶν(αι) respectively. The only widely used past tense form is the 3rd pers. sing. ἦτον. The 3rd pers. pl. ἦσαν is found once, and the 1st pers. sing. ἤμουν twice in A and once in V, where we also find the extended form ἤμουνα.

5.2 **Imperfective**: **1st conjugation** (paroxytone [barytone] verbs)

5.2.1 <u>Active</u>

The 1st person plural of the imperfective indicative present only occurs in 158 V: -ομεν, and the subjunctive, each time in -ωμεν, in 108, 370 VA, 524 A. The 1st pers. pl. imperfective indicative past ends in -αμεν 248, 305, 339 VA.

In A alone we find two imperf. ind. past 3rd pers. pl. forms, ἐστένα and λεῖπα, which have both shifted the stress to the penultimate and lost the final -ν, cf. A. § 2.2.5. See also A. § 3.

The only genuine imperative form is ἔμπα 438 A. In 69, moreover, the original imperative functions as a noun: τό 'μπα.

The infinitive (Vx9, Ax10) preserves the final -ν and ends in -ειν, except in 14^{β} V, cf. A. § 2.2.5.

The uninflected participle (Vx8[1post. corr.], Ax7) ends in -οντα, without the -ς, with the sole exception of ἔρχοντας 397 A. On the formation of active participles from deponent verbs, see C. § 6.5.2. Cf. B. § 5.3.2.

Only two inflected participles occur: in 250 VA λείποντες is used as a noun, and in 437 V has the spurious *λέγων*.

5.2.2 <u>Medio-passive</u>

No 1st or 2nd person plural forms are found. The 1st pers. sing. forms are very few: imperf. subjunctive in -ωμαι in 18 V and imperf. ind. past in -όμην (AG) 32, 47 VA and in -ουμου (dialect)18 A. Third person forms, on the other hand, are widely used. The two versions more or less consistently choose different forms: In the imperf. indicative pres. (and subjunctive)

plural V always has the common -ονται (or -ωνται) except in 504 τρώγουνται, and A the dialectal -ουνται except in 100: χαίροντ'. In the imperf. ind. past V invariably has -ετον in the singular and A either -ετον or -ετο. In the plural V again consistently uses the common -ονταν (x6), while A has the dialectal -ουντα (x6), with the exception of -οντα in 408.

The only passive imperative form is βιάζου 478 A.

No imperfective infinitive passive is found.

5.3 **Imperfective**: **2nd conjugation** (oxytone [perispomenon] verbs)

5.3.1 In general

No form of the AG 3rd group of contracted verbs in -όω is found.

The SMG "resolved" forms -άω, -άει are not found, with the exception of άστοχάη 218 V (ante corr.), nor is the 3rd pers. pl. -άνε.

The SMG imperf. ind. past active termination in -ούσ(α) is used consistently in the 3rd pers. pl.: -οῦσαν, but is not found in any other person or number, except for the 1st pers. pl. πατούσαμεν in 247 V (where A has the perf. πατήσαμεν, see *Comm.*).

No passive forms of the SMG type in -ιέμαι, -ιέσαι are found.

5.3.2 Active

The distinction between the first group in -ᾶς and the second group in -εῖς has been abolished in:

Imperfective indicative and subjunctive: 3rd pers. pl. -οῦν/-οῦσι(ν).

Imperf. past: 1st pers. sing. -ουν; 1st pers. pl. -οῦμαν; 3rd pers. pl. -οῦσαν.

Thus the distinction is only observed in:

Imperf. indicative and subjunctive: 2nd pers. sing. βαστᾶς, (ἐ)ρωτᾶς/καρτερεῖς; 3rd pers. sing. βροντᾶ etc./κρατεῖ etc.; 2nd pers. pl. ἐρωτᾶτε, μισᾶτε/πορπατεῖτε [532] A.

Imperf. past: (2nd pers. sing. ἐπέρνας/no 2nd group forms); 3rd pers. sing. ἐβάστα V, -αν A, ἐκίνα VA etc./ἐλάλει V, -ειν A, ἐκαρτέρειε V, -ει A, ἐκράτει V, -ειν A(bis).

Several verbs have shifted from the AG second group in -εῖς to the first group in -ᾶς: e.g. άστοχᾶ V, δοικᾶ VA, ἐπεθυμᾶ A (+SMG), ζητᾶ (+SMG), ἐζήτα VA, ἐκίνα VA, κυνηγᾶ VA (SMG), μισᾶτε VA, ἐσυντήρα VA (τηρώ/-άω,-άς SMG). In three cases V and A choose different endings: γεωργᾶ V <γεωργεῖ A (SMG); φελεῖ V >ὠφελᾶ A [SMG: ωφελεί/φελά], πολεμεῖ V >πολεμᾶ A (SMG). Both versions, on the other hand, preserve the original ending in πονεῖ, while πονά(ει) is the more common form in SMG.

We only find two genuine imperative forms, βεργέτα 214 V and βάστα 485 A.

The only infinitive forms are ρωτᾶν 237 A and καρτερεῖν 457 V.

The uninflected participle of the SMG type in -ώντας is found in 120, 177, 482 V. The older form without the -ς appears in 96 VA; 193α V; 120, 177, 482 A. In V we also find κοιμοῦντα. On deponent verbs forming active participles, see C. § 6.5.2. Cf. B. § 5.2.1.

5.3.3 Medio-passive

Few passive forms occur:

Imperfective indicative and subjunctive: 2nd pers. pl. θυμᾶστ(/θ)ε; 3rd pers. pl. τιμοῦνται, λυποῦνται etc. (three times ante corr. V has -όνται).

Imperfective ind. past: 3rd pers. sing. ἀπονᾶτον VA, οἰκονομᾶτον VA, θρηνᾶτον A /λυπᾶτον V (post. corr.).

Thus, no distinction between the 1st and the 2nd group can be observed here.

5.4 "Semi-contracted" verbs

Contracted forms, especially such as are not found in SMG, are rare:

ἀκούω: imperfective participle active ἀκόντα.

κλαί(γ)ω: imperf. ind. past 3rd pers. sing. active ἔκλαιν/-αιεν A/V.

λέγω: imperf. ind. present 3rd pers. pl. λέσιν 291 V(≠A), but λέγουν/-ουσιν VA passim.

τρώ(γ)ω: imperf. ind. pres. 3rd pers. pl. τρῶν V(bis), [548] A (+SMG); perf. infinitive as a noun φά(ν), τό.

(ὑ)πά(γ)ω: perf. subj. 3rd pers. pl. πᾶν (+SMG), but imperf. subj. πάγουν V; perf. imperative ὕπα V, perf. infinitive ὑπάν [534] A.

Thus, e.g. no contracted imperfective indicative or subjunctive forms of the verb θέλω are found, and V alone has a single contracted form of λέγω.

5.5 Perfective

5.5.1 Active

In addition to the perf. ind. past forms of (ἐ)βγαίνω and (ἐ)μπαίνω (Vx6, Ax4) the infix -κ- is also used to form the active perf. ind. past of the following verbs: ἀφήνω (Vx2, Ax1+[1]), δίδω (Vx2, Ax4), θέτω (VAx2), ξεβαίνω (VAx1) and ποιῶ (Vx7, Ax6). No 2nd pers. forms occur; the 1st pers. pl. -καμεν is only found in 443 A, and the 3rd pers. pl. -καν is more frequent than -κασιν. Conversely, (ε)ὑρίσκω (SMG βρίσκω, βρῆκα) has the perf. forms ηὗρα, -ε, -αμεν (VAx3).

The theme consonant (stem ending) -σ- where SMG has -ξ-: ἐπετάσασιν A, ἐπέτασαν V, but also ἐπετάξασιν V; ἥρπασεν V, but ἥρπαξεν A. >< -ξ- for SMG -σ-: δευτερορωτήξωμε V, but ἐρωτήσωμεν A.

In 363 V has ἔριψεν (<AG ῥίπτω) and A the SMG ἔριξεν (<ρίκτω). For the use of final -ν I refer the reader to A. §§ 2.2.5 and 2.2.6.

In addition to the alternative 3rd pers. pl. endings -(σ)ασι(ν) for -(σ)αν and -(σ)ουσι(ν)/-οῦσι(ν) for -(σ)ουν/-οῦν, the indicative past 2nd pers. pl. in -(σ)ετε in 169, 203 A and the subjunctive 1st pers. pl. in -ξ(/σ)ωμε(ν) in 208 VA, †256 V are the only finite forms which differ from SMG usage.

The imperative of regular verbs is inflected as in SMG: sing. -(σ)ε, pl. -(σ)ετε. Only two sing. forms have lost the final -ε: ἔπαρ' (<(ἐ)παίρνω) (Vx3,Ax1) and δῶσ' (<δίδω) (VAx2), each time before a consonant. No syncopated plural forms are found.

The irregular εἶπα has three different imperative sing. forms: εἰπέ (Vx6, Ax8), πέ 107 VA, πές (SMG)147 V.

In the infinitive termination -(σ)ει(ν) A preserves the final -ν in five out of six cases, while V only preserves it in two, cf. A. § 2.2.5.

No perfective participle active occurs.

5.5.2 Medio-passive – and active in -(έ)βην

Both the old type in -ην and the new in -ηκα are used. The -ην type is used much more frequently and in all positions in the line. Of course the singular forms with the stress on the penultimate, which are much more widespread than the plural forms, very often appear at the end of the line. The only 2nd pers. forms are the active sing. ἐκατέβης 79 and the pl. ἐκατέβητε 280. The 1st pers. pl. termination is -ημαν. On the occasional addition of a final -ν to the 3rd pers. sing. termination -η, which renders it indistinguishable from the 1st pers. form, see A. § 2.2.6.

Of the -ηκα type no 2nd pers. sing. or 1st. pers. pl. forms are found; the only 2nd pers. form is ἀπαλησμονηθήκετε 140^{α} V and the only two 3rd pers. pl. forms are ἐθρηνίστηκαν 421^{α} V (ante corr.) and ἐγευτήκασιν [554] A. The few 1st and 3rd pers. sing. forms that preserve the stress on the antepenultimate, all appear at the end of the first hemistich, with the exception of ἐχάθηκεν 13, 339 A and ἐφάνηκεν †339 V, which are both used at the beginning of the second hemistich. Like the active forms in -ῆκα, -ῆκεν, ῆκαν, the few passive forms which shift the stress to the penultimate, ἀποκριθῆκαν †237 VA, στραφῆκαν 282 V, ἐχωριστῆκαν 366 V, are mostly found at the end of the line, but also in other positions.

Two imperative sing. forms occur: ἀπιλογήσου and λυπήσου.

The only two perfective infinitive passive forms are ἀποκριθῆν (Vx3, Ax4) and στραφῆν (Vx2, Ax3).

The only active infinitive form of this type is τὸ ἀνέβην, cf. *Comm. 35*.

γίνομαι: In addition to the regular 3rd pers. sing. perfective ind. past forms of the old type ἐγένη/ἐγίνη 365, 447 VA, the imperfective ind. past form ἐγίνετο(ν) has the aspect value of the perfective in each case (Vx4, Ax3) (only 3rd pers. sing. forms occur). Cf. Falier., Ist./Enypn. (v. Gem.), Comm. 295.

5.6 **Periphrastic forms**

5.6.1 Future

Very few future forms occur:

θέλω,-εις +perfective infinitive: θέλω ἀναφέρει 169 VA, θέλω ἀναγγείλει(ν) 287 VA, θέλετε ὑπὰν (inf.) [534] A.

νὰ+perfective subjunctive (which could perhaps be interpreted as hortative instead): νὰ.. (εἰ)πῶ 166 VA, νὰ.. ποῦμεν 290 VA.

In A alone we have μέλλω στραφῆν 459 (post corr.), which could also be interpreted as desiderative.

5.6.2 Future-in-past

ἔμελλε(ν) νὰ καταντήσω 60 VA is the only example.

5.6.3 Perfect and pluperfect forms are very rare:

The only active construction is ἔχω/εἶχα +perfect participle (passive): ἔχετε ἐβγαλμένους/θαμμένους (V/A); κακά 'χα καμωμένα [528] A

In the construction εἴχαμεν.. ἀδερφὴν.. (ὑ)πανδ(/τ)ρεμένην.. βγαλμένην/σταλμένην (VA), the participles should perhaps rather be interpreted as predicative.

No genuine passive construction is found. In the following constructions the perfect participles function as predicative adjectives: ὀκτὼ μηνῶν ἤμουν(α) ἐγγαστρωμένη VA; κ' εἶναι κατακλεισμένα (498) A; ἦτον λουσμένη.. (501) A; κ' εἶναι πολλὰ βλαμμένη (502) A.

5.6.4 The few perfect participle forms in -μέν(ος) require no comment.

The exceptional form μυριοθορυβουμένοι (/-μένη) is a hybrid form of the AG imperfective and perfect participle passive in -ούμενοι and -ημένοι, cf. *Comm. 74, 425*.

6. Adverbs

For minor phonological deviations from SMG, see *A. Phonology*.

The more noteworthy adverbs are:

6.1 **Temporal**: VA μί<u>α</u>ν, εὐθύς (x2), καθημερνό(ν), πάλ(ε) (Vx1, Ax2), πάραυτα – V είσμ<u>ίο</u>ν (Cretan), (καὶ) ταῦτα (x7), ταχ<u>ία</u> (511) – A ἀπάρτι, αὔρι (520), ἐδά, κάπου (+SMG)

6.2.1 **of place**: VA ἄνω, ἐδά, ἐκεῖθεν, ἐκεῖθες – A αὐτοῦ (x2: 'here' (+SMG) and 'there'), ἔξωθεν

6.2.2 – <u>interrogative</u>: V πόθεν (x1), cf. *Comm. 60*

6.2.3 – <u>relative</u>: A ὅθεν (x1), cf. *Comm. 60*

6.3 **of manner**: VA ἀλήθεια (+SMG), ἀντάμα (Vx1, Ax4), γοργόν, ἐδέτις (Cretan), ἴτις (Cretan) (Vx6, Ax5), καθάρια, ὁμάδι(ν) (Vx6, Ax2), ὁμ<u>οίω</u>ς (Vx2, Ax3), οὕτως (Vx1, Ax2), ψόμα – V ἀρχήν (?) – A ἀμάδι(ν) x2+[1], ἀρχῆθεν, μόνε, κουρφά (Cretan) (x2)

6.4.1 **of degree,** <u>absolute</u>: VA κάποσα, πολλά (Vx1, Ax2+(2)+[1]), εἰς τόσο(ν) – A (οὐδὲ) ποσῶς [547]

6.4.2 **of degree,** <u>comparative</u>: VA πλεοτέρι(ν), cf. B. § 3.3. See *Index*.

6.5 **Negative**: VA οὐ(κ) (Vx24, Ax17), οὐδέν (Vx4, Ax4), οὐδ(έ) (Vx 4+(3), Ax4+(2)+[4]), μηδέ(ν) (Vx1, Ax2)

7. Prepositions

The prepositions διὰ +acc. (passim), δίχ(α) +gen. (Ax1), ἐκ +acc. (passim), μετὰ +acc. = "(together) with" (Vx6, Ax5)) are not used in SMG, and ἐκ +gen. (Vx1, Ax1+[1]), πλὴν [536] only in learned stock phrases; διχῶς (Ax2), as opposed to δίχως, may perhaps be heard in idiomatic colloquial speech. See further Section C. § 5.2.

8. Conjunctions

The following conjunctions are not (usually) found in SMG, or are not used in the same way:

8.1 **Co-ordinating**

VA τὸ λοιπόν (+SMG) [or: "adverb"] – V γάρ [or: "particle"]; (ὅμως) δέ – A ἀμ(έ) (x1+[3]); διαταῦτος [529]

8.2 **Subordinating**

For the syntax of subordinate clauses see Section C. §§ 8.1-11.

8.2.1 <u>Causal</u>: V ὅτι, (ὅπου? see *Comm.* 287 V) – A ἀπείν, ὀκαί

8.2.2 <u>Conditional</u>: VA νά (passim) – V ἂν ἔν' καὶ – A ἀνέ (x2), ἀνὲν καὶ

8.2.3 Final: A ὀκαὶ νά [551]

8.2.4 Consecutive: VA ὅθεν – V ὅτι – A ὀκ(αί)

8.2.5 Temporal: VA ἀπείτις (Vx3, Ax6), ἀφότου (Vx1, Ax2), ὡς (+εἶδα) (Vx4, Ax2), ὡσάν, ὅντε (Vx1, Ax2), ὡς (simultaneity)(+SMG), ὅπου (do.) (Vx2, Ax1+(1)) – V ἅμα (past), ἀπότις (x2), ἀφόν, ἀφότις (x2), ἀφοῦ, ὅντα, ὅτεν, ἅμα (+inf.: simultaneity), ὣς οὗ κ(αὶ), ἅμαν (future)(+SMG) – A ἀπείν (x3), ἀπείτ(ι), ὅνταν [528], ὅντεν, ὀντέν (500); ὥστε κ(αὶ), ὥστ' ἀποὺ

9. *Interjections*

In some cases the following interjections, which are not found in SMG, are used as adverbs: VA ἀλί (Vx2+(1), Ax(1)) – V ὀγόι – A οὐαί (x3)

10. SUMMARY of COMPARISON between V and A

The two versions only display minor differences in the morphology of the articles, the nouns and the adjectives.

V has the common plural form βουνά of the neuter noun βουνό(ν) but the less common ἄστρη, while A, conversely, has βουνιά (<βουνί(ν)) (x2) and ἄστρα (<ἄστρον),[12] cf. B. § 2.3.2.

As for the adjectives in -ος, (-η/α), -ο(ν), the acc. sing. termination -ον is only used as feminine once in V, but four times in A, which also has the nom. sing. in -ος as feminine in (501). Also in A alone, we find two feminine forms with -ρα- (1+(1)), cf. B. § 3.1.

The different choices made between variant forms of certain weak pronouns are more noteworthy. As personal pronoun in the 3rd pers. genitive plural V uses τους/τοὺς, with the exception of τῶν 491, while A has the form των/τῶν seventeen times, τως/τῶς three times (2+(1)) and τους only twice (1+1 (post. corr.)), cf. B. § 4.1.2.

As possessive pronoun in the 3rd pers. plural V uses τους in the vast majority of instances, but also των (x2+(3)) and τως (x(1)). A has τως in most cases, but also των (x5+(1)) and τους 204 (post corr.).[13]

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[12] Apokop. (Alex. St.), p. 196 describes the two non-standard forms as purely Cretan. See, however, Kriar., Lex. s.vv. *ἄστρο(ν)* and *βουνί(ν)*.

[13] The fact that B almost invariably agrees with V in the use of these pronominal forms is not sufficient reason for assuming that the editor of B should have consulted V or a similar manuscript version, cf. the conclusion drawn at the end of Ch. 2.4.2.

Thus V shows a preference for the SMG (and common medieval vernacular) form τους both as 3rd pers. possessive pronoun and, especially, as personal pronoun in the gen. pl., whereas A in most cases chooses the older (learned and/or dialect) form των as personal pronoun and the Cretan form τως as possessive pronoun.

A few more differences in the choices V and A make between variant pronominal forms could be mentioned. As a strong personal pronoun in the 1st and 2nd pers. acc. sing. V only uses two different forms, with a profound preference for ἐμέν/ἐσέν, while A uses two more forms, with a slight preference for ἐμέ/ἐσέ, cf. B. § 4.1.1. As indefinite relative pronouns we find, in A alone, ὅσοι, ὅσες and ὅποιος [545], while V only has ὁποὺ, cf. B. § 4.6.2. Finally, V alone has the personal/demonstrative 3rd pers. pronouns αὐτοῦνος and αὐτεῖνοι (x2), as well as the Cretan interrogative pronoun ἴντα (x2).

In the verb morphology we also note a few differences, e.g. in the use of augments, cf. B. § 5.1.2. V alone, for instance, substitutes the syllabic augment ἐ- for an original initial vowel three times.[14] The stressed syllabic augment ἤ-, on the other hand, is only found four times in V, in three different verbs, but ten times in A, in seven different verbs.

In first conjugation verbs, moreover, the two versions consistently choose different 3rd pers. plural forms in the imperfective indicative present/subjunctive passive and the imperf. ind. past passive, cf. B. § 5.2.2. With one exception only, V has the common endings -ονται and -ονταν, while A chooses the dialect forms -ουνται and -ουντα (/-οντα x1), again with one sole exception.[15]

As for the distinction between the two groups of second conjugation verbs, in -ᾶς and in -εῖς, the two versions only disagree in three cases: γεωργεῖ A, -ᾶ V; πολεμᾶ A, -εῖ V; ὠφελᾶ A, φελεῖ V, cf. B. § 5.3.2. The indeclinable imperfective participle active of second conjugation verbs appears with the SMG form in -ώντας in [527] A only, but three times in V. The older form in -ώντα is used twice in V and three times in A, cf. ibid. The form in -οντας of the first conjugation is not found in V and only once in A, while the older form without the -ς is frequent (Vx8, Ax7), cf. B. § 5.2.1.

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[14] In B one example is found, 177 *ἐγαποῦσαν*. Apokop. (Alex. St.), p. 196 considers the phenomenon to be a distinctive feature of the East Cretan dialect.

[15] In each case B agrees with A.

I shall now briefly mention what I find to be the more interesting of the different choices made by V and A between the adverbs and the conjunctions listed in §§ 6. and 8. of this Section.

As temporal adverbs V alone uses the early Cretan εἰσμίον ("at once") and the medieval vernacular (καὶ) ταῦτα ("(and) then", "thereafter")[16] (x7) and A alone the (likewise) medieval vernacular ἀπάρτι ("at once") and ἐδά ("now").

As co-ordinating conjunctions we find the archaic γάρ and (ὅμως) δέ in V alone and the medieval vernacular ἀμ(έ) in A (x1+[3]) alone.

V alone uses ὅτι as a causal and consecutive conjunction, an archaic feature, whereas A uses the early Cretan ὀκαί in the same two functions, and also ὀκαί νά as a final conjunction.

A whole series of words and forms are used as temporal or causal conjunctions, corresponding to αφού in SMG. They will serve to demonstrate the variety of choice between "(common) medieval vernacular" forms, dialect forms and learned forms. The most widely used temporal/causal conjunction is ἀπείτις, which is found five times in V and seven times in A.[17] In this particular form, the word is almost exclusively found in Cretan texts, contemporary as well as later.[18] The conjunction ἀφότου is also used both in V 388 and in A 323, 424. It is mainly found in earlier, medieval vernacular texts and only sporadically in the contemporary (i.e. early) Cretan poems, but not in the later ones. The following words/forms, on the other hand, only occur in V: ἀφότις in 59, 421, ἀπότις in 179, 313 and both ἀφόν and ἀφοῦ in 190. Only in a few exceptional cases do these forms appear in Cretan texts, and then exclusively in the early ones. This is especially true of the forms ἀφότις and ἀφοῦ, the latter of which must be described as learned. These forms do, on the other hand, occur frequently in certain earlier vernacular texts, as well as in Cypriot texts. The last two forms are only found in A: ἀπείν in 179, 190(bis), 267 and ἀπείτ(ι) in 237. The latter, which is rare, only occurs in Cretan texts, both contemporary and later. The former is not found in the later Cretan works, but frequently in the contemporary ones and sporadically in other vernacular texts. The overall picture is very confusing.

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[16] (Καὶ) ταῦτα is used in this sense twenty times by Dellaportas, but not once by Falieros. It is also found a few times in Achill. (Smith) O.

[17] V 237, 273, 323, 379, 380 – A 59, 237, 273, 313, 380, 421, 453.

[18] Cf. Kriar., Lex. s.v. *ἀπῆτις*. The information about the following forms is also extracted from Kriar., Lex.

The examples do, however, confirm the general tendency: A more often chooses a dialect form, where V prefers a "common" vernacular form – or even, in exceptional cases, a learned form.

As we have seen, there are a few exceptions to this rule, e.g. ἴντα in V, where A has τί. Another example is V's choice of the interjection ὀγόι, instead of which A prefers οὐαί, cf. B. § 9.

C Syntax

1. Introductory remarks

Passages with an unusual or irregular syntax, which is not treated in this section, are discussed in the *Commentary*. See, for instance, *Comm*. 125, 376 and 377-8 A.

1.1 **Co-ordination vs. subordination**

As is usual in medieval poems in the vernacular, as well as in SMG, co-ordination is often preferred to subordination, see e.g. 379-84. The copulative καὶ is extremely common, and so is the juxtaposition of two or more main clauses without any conjunction or other connective (asyndeton), e.g. in 3-4. See below § *7. Parataxis*.

A few times, one or even two successive subordinate clauses stand without a conjunction, e.g. in 33. See below § 8.2.1.

1.2 **Non-agreement** is not seen in version A, but frequently in V. All these instances may, however, be ascribed to copying errors, cf. *app. crit.* passim.

In Τὰ παλικάρια.. τοὺς ἐστένα 311 A the gender of the pronoun does not follow the grammatical gender (genus) of the antecedent, as in V, but extraordinarily the natural gender (sexus).

2. *Word order*

2.1 **In general**

Although not quite as free as in AG, the word order in medieval poems in the vernacular is, in fact, very free. Hence, in spite of the pressures of metre and rhyme, the word order is seldom to be considered as irregular. But there are a few instances, for example:

εἶπε(ν) μου μέσα ὁ λογισμός 40,152; ἀκόντα μου τὸ (ἐ)ρώτημα(ν) †151 V, 281, †403 A; μὲ τὴν ἐσᾶς ὁμάδαν 175; ν' ἀκοῦς Θεοῦ τὰ λόγια 212; τὸ στρέμμα νά' ναι πότε(ς) 336; τῆς ἔξωθεν παραγιαλιᾶς νὰ λύσουν τὸ πλωρῆσιν 328 A; κ' ἔρικταν ἐκ.. πύρινον ἔξω γλῶσσαν 440 A.

In εἶχεν καὶ 26 and ἔφτανεν καὶ 58 V, καὶ appears after the verb and should therefore be taken as an adverb ("also, moreover"). This interpretation is possible in both cases. It could be argued, however, that the co-ordinate conjunction "and", which should precede the verb, as in 58 A, would fit better in with the context. Hence, the poet may have meant καὶ to serve as

the conjunction here and extraordinarily placed it after the verb because of the metre.

In ἀπεὶν.. ἐθάψασιν τάχα καὶ.. ἐβάλαν, ἐδιφορῆσαν.. 179 A, the καὶ could either be understood as "pleonastic" (§ 7.1.3), or as a postposited copulative conjunction.

See also *Comm.* 34 on ..σύγκερον πολλὰ καὶ συνθεμένον in V.

As in AG, as well as in SMG, the elements of a clause may appear in a certain order for reasons of emphasis. Mackridge 1993: 329-30 points out that the following elements usually receive special semantic emphasis when placed before the verb: adverbs (except temporal adverbs), object noun phrases (direct and indirect), subject and object complements (i.e. complements of verbs, and phrases modifying the subject or object).[19] Their usual position is after the verb. See below § 2.2.2, rule 3. Numerous examples could be suggested in *Apokopos,* e.g. 17(bis) (adverbs), 18 (object), 61 (object), 136 (object), 381 (object), 407(bis) (objects), 408 (object), 444(Vbis) (adverbs), 466 V (object) – as opposed to 466 A. Except for the last example, all these cases of fronting (pre-positioning) may, however, be due to considerations of metre, rhythm or euphony, rather than for semantic emphasis. In verse, it is often impossible to establish a relationship between the position of an element of a clause and the semantic emphasis it is supposed to receive.

2.2. **The position of the weak personal pronoun as object**

Contrary to SMG usage, the weak object pronoun may, in medieval vernacular texts, either precede or follow any verb, whether finite or not. Rollo 1989 and Mackridge 1993 were the first to formulate the complex of rules according to which the pronoun is placed before or after the verb.[20] The rules, as first formulated in Mackridge 1993 and refined in Mackridge 2000, apply, by and large, to *Apokopos*:

2.2.1 (1) The pronoun follows the verb (V+P) when the verb-pronoun complex:[21]

(a) stands at the beginning of a sentence: 5^{1}, 9^{1} V, 22^{2}, 77^{1}, 86^{1}, 87 A, 107^{1}, 108^{2}, 127^{1}, 131^{1}, 137^{1}, 139^{1} V, 159^{2}, 163^{1}, 165^{1}, 173^{1}, 173^{2}, 176^{1} A, 214^{1}, 233(^{1}V), 235 V, 279^{1}, 361^{1} A, 388^{2} V, 427^{1}, 446^{1}, 460^{1} A, 478^{1} V;

[19] This is the case in SMG too, cf. Mackridge 1993: 330, n.1.

[20] Previously, some of the rules had been formulated in Falier., Ist./Enypn. (v. Gem), p. 71-2.

[21] I follow the numbering of the rules in Mackridge 2000: 133-4.

(b) follows immediately after a co-ordinating conjunction: καί: 9 A, 33, 40, 62, 65, 107, 360 V, 361 V, 372, 379, 380 A, 388 A, 428;

(c) follows immediately after the negative adverb οὐ(κ): 142, (496) V, [553]; or

(d) is preceded by an object to which the weak pronoun refers (i.e. when the object is topicalized and the pronoun serves a doubling function): 419, 446. (There are no examples of the verb-pronoun complex following immediately after (b) οὐδέ, μηδέ, ἤ, μά, ἀμή or after (c) ὅτι, διότι or εἰ.)

There is the following exception to rule 1a: μ' ἔδοξεν τότε ὁ λογισμὸς 278[1], and also ..πονῶ με πόνεσε..πάσχω με λυπῆσου *158 A, which I have corrected. In Τάχα, θαρρῶ, ἄκουσές τα 445 A the verb-pronoun complex can only be said to stand at the beginning of a sentence if Τάχα θαρρῶ be taken together as one clause (see below § 2.2.3, rule 3b).

The V+P order, moreover, is not covered by the rules in ..κοντὰ ἐσίμωσέν τους 420 V (see below § 2.2.2, rule 2g).

There are no exceptions to rule 1b or 1c, but one example of rule 2g overriding rule 1d (see below).

2.2.2 (2) The pronoun precedes the verb (P+V) when the verb-pronoun complex follows immediately after:

(a) a relative pronoun: εἴτι/ὅ,τι 392 V/A, ὁποὺ 213, [552], ὅπου 242 V, 287 V, τόν/τούς etc. 226, 253, 283 V, 394 A, 446 V, 447, ὅσον 242 A;

(c) any conjunction except for those mentioned in (1) above: temporal or comparative: ἀπείν 287 A, ἀπείτις 237, 273 A, 313 A, 323 V, 380, 453 A, ἀπότις 179 V, 313 V, ἀφότου 323 A, ὄντα 386 V, ὄντε 104, ὡς 76 V, ὡσάν 499 A, conditional: ἄν 102, 169 V;

(d) the subjunctive particle νά – also when this is preceded by the preposition (ὁ)διά/γιά or the conjunction ὁκαὶ, the two together serving as a final conjunction: 43, 48 V, 82, 128, 130, 166, 207(bis), *215 V, 224, 252, 278, 290, 307, 310(Vbis), 322, 391, 397, 420 A, 447, 454 A, 455, 475 A, 478 A, 481, (498(bis)) V, (500(bis)) V, (504) A, (506(bis)) A, (507) V, (508) V, (509) V, (511) V, (515) V, (517) A, (518) A, (520) A, (524) A, [530], [536], [540], [551], [555];

(e) the negative adverbs μή, μηδέ(ν), δέ(ν): 147, 151, 154, 215(bis($^{\delta}$V)), 283, 284, 486, [535]; 277; 270 A;

(f) an interrogative pronoun or adverb: τί(/ἴντα) *adv.* 160, 209 A(/V), τίς, τί *pron.* 48 A, 241 A; (–there are no examples of the verb-pronoun complex following immediately after (a) ὅς, ὅποιος, πού; (b) πώς; (c) ἅμα, ἀφοῦ/

ἀφόν, ἐπεί, ἵνα, καθώς, ὅποτε, πρίν, προτοῦ, σάν; (d) ἄς, θά; (e) οὐδέν; (f) ποῖος, πόσος, πότε, ποῦ, πῶς)

or follows immdiately after

(g) some semantically and syntactically focalized word or phrase (non-temporal adverb, noun or adjective in an object noun phrase, or subject or object complement): κόπους τοὺς.. ἀλλῶν τοὺς ἐχαρίσαν 408 (object): here τοὺς is resumptive (cf. § 2.2.1, rule 1d), and this rule overrides rule 1d, cf. Mackridge 1993: 331, ἀνοικτὰ τὰ φέρναν 480 (object complement)

There is one exception to rule 2g: ..κοντὰ ἐσίμωσέν τους 420 V (non-temporal adverb). 420 A has διατὶ ἐθανάτωσέν τους, which is an exception to rule 2c.

2.2.3 (3) The position of the pronoun is variable when the verb-pronoun complex follows immediately after:

(a) a subject:

P+V: ἄλλοι, ἔβλεπα, τὰ βούλωναν 480 A and Τόσοι μ(ὲ).. 481.

There is no example of the V+P order.

(b) a temporal adverb:

V+P: After πρὸς τὸ τέλος 445 ($^{\delta}$V) and after Τώρα, θαρρῶ,.. 445 V (see above § 2.2.1)

P+V: After τότε(ς) 422

I consider Mackridge's study one of the most important recent contributions to the description of the syntax in medieval vernacular texts. I have therefore felt obliged to follow the same system in the analysis of the phenomenon in *Apokopos*.[22] It seems, however, that Mackridge's complex of rules may be simplified. Rules 1a-c, according to which the order is V+P, and rules 2a-g, according to which the order is P+V, are, as defined, mutually exclusive. If the verb-pronoun complex follows immediately after any of the words listed under rule 2a-f, or is preceded by a focalized element, it follows logically that it cannot stand at the beginning of a sentence or follow immediately after any of the words listed under rules 1b-c. Rules 1d and 2g will only conflict when a second (indirect) focalized object appears between the (direct) object to which the pronoun refers and the verb-pronoun complex. (We have seen one example in *Apokopos* 408, where rule 2g prevails over

[22] See now also P.A. Pappas, *Variation and Morphosyntactic Change in Greek. From Clitics to Affixes* (Basingstoke–New York 2004), which did not appear in time for me to take it into consideration here.

1d.) Thus, rules 2a-g could be replaced by a note to rule 1d and a general rule stating that under all conditions other than those stipulated in rules 1a-d (V+P), and 3a-b, where the position is variable, the weak object pronoun precedes the verb (P+V). This simplification has the merit that, except for the case of a second focalized object preceding the verb-pronoun complex, the question of focus, which, especially in verse, is not always a clear-cut matter (cf. § 2.1 above), is left out and the rules are expressed in purely syntactical terms.

3. The definite article

3.1 **The article is sometimes omitted contrary to SMG usage**

3.1.1 <u>with nouns or pronouns defined by some attribute or other</u>

e.g. χρόνος ὁ.. 134, ἀλλῶν χείλη 171 A, βίον ὁποὺ.. 213 V, πράγματα τὰ.. 213, (καὶ φράροι μὲ.. 220 V, cf. *Comm.*), {orth.: υἱοί των 230}, ὅρκον τὸν.. 253, εἷς ἀπ(ὸ).. 285, 463, κόπους τοὺς.. 408

3.1.2 <u>in prepositional groups</u>

e.g. εἰς τέλος 60, ..μὲ ἄλλο 194 V, 267 V, εἰς συναπάντησίν μας 251 V, εἰς μιὰν μερὰν.. 387 A, ..εἰς ἄλλην 387, ἀπὸ (ὕ)στερη/-ον.. 418, ..ὡς πρώτην 418 A. See also A. § 1.6.

The majority of the examples in 3.1.1 and 3.1.2 may be ascribed to poetical license, or bluntly, to the requirements of the metre.

3.2 **The article is used a few times contrary to SMG usage**

e.g. γεμάτος τ' ἄνθη 24, μὲ τ' ἀναστενάγματα (or: μετ' ἀνα-) 258, μὲ τὴν ταπεινοσύνην (501 V/507 A)

3.3 **The article with indirect questions**

τὸ τί λαλοῦν 208 A, †τὸ τί† νὰ πῶ 453 V

3.4 **The article with the infinitive**: See C. § 6.7.3 and § 8.2.2

3.5 **The article combined directly with finite verbs**

τοῦ+perfective subjunctive as <u>final clause</u>: ἐκούμπισα τοῦ περιανασάνω 31

τὸ+<u>imperative</u> in the singular <u>as a noun</u> 6: τό 'μπα

(See also *Comm.* 373)

3.6 **The article with other parts of speech**

a substantivized <u>prepositional group</u> in 454β V, cf. C. § 5.1.2

4. The indefinite article

In 341 V <u>μία</u> serves as an indefinite article, cf. B. § 1.2.

5. The cases

5.1 **General remarks**

5.1.1 The genitive case is used in the same way as in SMG to connect a noun with another noun or/and an adjective or a pronoun. The possessive genitive is the most common, but there are also several examples of subjective (e.g. Θεοῦ τὰ λόγια 212), objective (e.g. τὴν ἀπαντοχὴν τῆς σωτηριᾶς 59) and descriptive genitive (e.g. σχῆμα σιωπῆς 238).

5.1.2 As in SMG, adverbs serving as prepositions with weak personal pronouns, in the place of composite prepositions, take the genitive (e.g. ὀμπρός του 311). For τὸν κοντά του 454β V see C. § 3.6.

5.2 **Prepositions with accusative or genitive**

The following four prepositions (together with διὰ/γιὰ the most common in *Apokopos*) may take either accusative or genitive without difference in sense, cf. *Index*.

ἀπὸ "(away) from" takes acc. 63 times and gen.15 times, when counting the occurrences in V and A separately. In 29-30, 292 A, 491 V ἀπὸ governs two co-ordinated nouns, one in each case.

ἐκ "(out) from/of" combines 15 times with acc. and ten times with gen. in V+A.

μὲ "with" takes acc. 78 times in V+A, and gen. in 50 V, 119 V only.

μετὰ "(together) with" has acc. ten times and gen. seven times in V+A. In 355 V it governs a genitive and an accusative.

The prep. δίχως/διχῶς "without" takes acc. in all twelve cases in V+A, whereas δίχ(α) "without" takes gen. in 350 A.

The other prepositions, διὰ/γιὰ, κατὰ, παρὰ, πρὸς, always take the accusative, as in SMG. In [536] πλὴν governs the genitive.

5.3 **Objects of verbs in the accusative or in the genitive**

5.3.1 Verbs with a single (direct) object in the genitive are rare: V ξενίζομαι 18 (A: +acc.) – A (ἀπο)λησμονῶ 140, 141(+V?), ἀφεντεύω 296. In addition, a few verbs governs a substantivized infinitive in the genitive: VA ἀκουμπίζω 31, ἐξαπορῶ 14, καρτερῶ 157(?A), ὀρέγομαι 20, σιγῶ 150 – A ἀρχίζω 11 (V: +acc.).

5.3.2 The indirect object

The genitive is more common than the accusative:

Nouns and pronouns, other than the weak personal pron., are in the gen. as indir. objects for verbs such as δίδω 40, 216, (513/522), χαρίζω 259 A, ἀφήνω [526], λέγω [555].

In 512 V a form of λέγω has two co-ordinate indirect objects, one in the accusative and one in the genitive, while 521 A repeats the verb, first with the accusative and then with the genitive.

The weak personal pronoun, too, appears in the genitive in most cases where it functions as indirect object for the verb λέγω: VA 77, 128, 130, 131 – V 137, 428, 447 – A 159 (?V), 290, 521.

But in some cases, mostly in A, the weak pronoun is in the accusative in this function: VA 445, 446, 487, (506/515) – V 290 – A 137, 428, 447, 521.

The difference in the choices made in the two versions is much more profound in the case of the verbs φαίνομαι and (φανίζομαι): Genitive: VA 5, 427 – V 9, 33, 65, 426 – . Accusative: VA 57, 68, 73 – – A 9, 33, 65, 426.

A few times, an acc. form of the pers. pronoun serves as indirect object of other verbs, e.g. δίδω 481 VA, πέφτω 486 V, ζητῶ [540].

As in SMG, neither version distinguishes between the accusative and the genitive of the 1st and 2nd person plural: μας and σας, nor does V, with one exception, in the 3rd pers. pl.: τους, cf. Section B. § 4.1.2.

6. *The verb*

6.1 **Compound and simple verbs**

Two compound verbs seem to be used in exactly the same sense as their simple counterparts: προτιμῶ/-εύγω 125 V/A and συντηρῶ 48 A. In 348 A προσφέρ(ν)ω means either 'φέρνω' or, like συμφέρ(ν)ω in 348 V, 'επιφέρω'.

Conversely, in 193α V, 202 VA φεύγω is used transitively in the same sense as SMG αποφεύγω, and in 10 VA, 44 V 44 κινῶ has the intransitive sense of ξεκινῶ, which is rare in SMG.

6.2 **Transitivity**

6.2.1 Transitive use where SMG prefers intransitive use: ἀπέχω 199, κολάζομαι 219, (κλαίγω, στενάζω 109 V? see *Comm.*), λείπω 296 V, τρέχω 5 V, 84, φεύγω 193α V, 202, cf. § 6.1.

6.2.2 Intransitive use: κινῶ in the sense 'ξεκινῶ' 10, 44 V, cf. § 6.1, and πληρώνω in the sense 'συμπληρώνομαι, τελειώνω' 58 V.

6.3 **Cognate object**

ὕπνον ἀπο-/ὑποκοιμήθην 4 V/A, τὸ ρώτημα..ρωτήσης 283 A, [νά βρῆτε εὕρεμαν], [ν' ἀναχασκίση στόμα].

6.4 Impersonal vs. personal use

6.4.1 In 133 not only μυρίζει and ἀνθεῖ, but also καρπίζει and φυτρώνει, and even γεωργᾶ/-εῖ, seem to be used impersonally, cf. *Comm.*

6.4.2 μ' ἔδοξεν ὁ λογισμὸς 278 is the only example of a personal construction replacing the usual impersonal, cf. *Comm.*

6.4.3 A different but related phenomenon is seen in 242 A:
δακρυῶν οὐκ ἐφυροῦσαν would ordinarily be expressed as follows: 'τὰ δάκρυά τους οὐκ ἐφυροῦσαν (=SMG ..δεν στέρευαν)'. The member which normally serves as the subject of this verb is the indirect object here, while the usual adverbial, the possessive genitive, has become the subject.

6.5 Voice

6.5.1 Medio-passive instead of SMG active voice is only seen in V:
περιλαμπώνονται, ἐθρηνίστημαν/†-καν, (ἐχωριστῆκαν? see *Comm.* 366).

6.5.2 Active instead of SMG medio-passive voice is common in the imperfective participle: VA δύνοντα, ἔρχοντα(ς), κρατώντα – V *θλίβοντα, κοιμοῦντα – A ἐξενίζοντα, κείτοντα,
but rare in other verb forms: – V ἠφάνισεν (x2), πορεύεις – A (post corr.) τανύζει.

See also *Comm.* 133 on the active form γεωργᾶ/-εῖ, cf. § 6.4.1 above.

6.6 Aspect

6.6.1 In general

In most cases the rules governing the use of verbal aspect in SMG are observed in *Apokopos*. But there are some exceptions:

6.6.2 Verbs meaning "begin, continue, stop" with νὰ+perfective subjunctive or perfective infinitive: ἐσίγησα τ(οῦ) ἀποκριθῆν 150$^{\alpha}$, ἐκίνησε/ἤρχισε νὰ ὁρίση 327$^{\beta}$.

6.6.3 Co-ordination or parallel use of verbs of imperfective and perfective aspect:

Imperfective ind. past & perfective ind. past: ἐπέρασες.. ἐπέρνας 101 V, μαῦρα ἐβάλαν κ' ἐδιφοροῦσαν 179-80 V, ἔφριξα.. κ' ἔτρεχα 482 V.

(νὰ+perfective & imperfective ind. past: νὰ πατήσαμεν.. νὰ περπατοῦμεν 247 A , cf. § 6.7.6 below and *Comm.*).

νὰ/ὅσες+imperfective subjunctive & (νὰ+) perfective subjunctive: νὰ σχολάσουν.. ν' ἀλάσσουν 115$^{\beta}$-6$^{\beta}$, ὅσες πονοῦν.. καὶ..χηρέψουν 197$^{\beta}$ A (see *Comm.*), νὰ σηκωθοῦμεν.. καὶ σύντομα νὰ κρατοῦμεν 325$^{\beta}$-6$^{\beta}$.

In the case of 482 V and 325-6, it could be argued that the difference in aspect is justified on the grounds of semantics, i.e. that 'τρέχω' and 'κρατῶ'

is in the imperfective because of the specific sense they are intended to have here. Similarly, in the case of μὴ κόπτωνται καὶ πάθουν in 150 V, 'κόπτομαι' can only mean "grieve, mourn, suffer" when in the imperfective aspect.

6.6.4 Other cases of unexpected or uncalled-for choice of aspect:
The imperfectives ἐλαλοῦσαν 155$^{\beta}$-156$^{\beta}$ V, cf. *Comm.*, the perfective νὰ (μὴ) χηρέψουν 183, 198 $^{\beta}$ A (see *Comm.* 197 A), the perf. φάνηκεν 426 V, cf. *Comm.*, the perf. ἐλαλῆσαν 427$^{\beta}$ A, cf. *Comm.*, the imperf. past ἐβίαζες (for perf. past or imperf. present) 447 V, cf. § 6.8.2 and *Comm.*, the imperfective νὰ βαστοῦσιν 478$^{\beta}$ A.

6.6.5 The 3rd pers sing. imperfective past form ἐγίνετο(ν) has the aspect value of the perfective, cf. Section B. § 5.5.2.

6.7 **Mood**

6.7.1 The imperative: Genuine imperatives occur frequently, whereas periphrastic forms with νά, ἄς, μή(ν)+"subjunctive" are rare. Their syntax does not differ from SMG.

On the position of the object clitic governed by a genuine imperative, see C. § 2.2.

The imperative is used once as a noun: τό 'μπα 69.

6.7.2 The "subjunctive" (mostly the perfective) with νά, ἄς or μή(ν) is used a few times in a main clause to express a wish or a command (cf. 6.7.1), as in SMG, e.g. ἄς χαλαστοῦν 111$^{\beta}$, ἄς/νὰ πέσουν 111 V/A, Μὴ σὲ πλανέση 215.

νὰ+perfective subjunctive preceded by an interrogative pronoun or adverb, is seen a few times expressing a dubitative question, e.g. πότε νὰ πέσω (indirect) 62, or a deliberative question, e.g. πῶς νὰ στραφῆς (direct) 80 – as in SMG.

"Narrative use" of νὰ+imperfective subjunctive:

1) substituting the imperfective indicative past: VA (69(bis)? see *Comm.*), 304, 470, 476(bis), 477 – V 7, 18 , (48? see *Comm.*) 466 – .

2) substituting the imperf. ind. present: VA 193(bis), 194(bis), 267(bis) – V 220 – A 192 (missing in V), [551].

6.7.3 The infinitive:
On the infinitive in periphrastic future forms see Section B. § 5.6.1.

The genuine infinitive, mostly preceded by the article τὸ or τοῦ, is sometimes used instead of SMG νὰ+subjunctive, see below § 8.2.2.

τὸ+perfective infinitive functions as a temporal clause in τὸ δεῖν (το) ἐτρόμαξα 53 and καὶ, τὸ στραφῆν καὶ δεῖ μας, ἐσκόλασεν 372, as does ἅμα τὸ σώσειν ἤρπαξεν 356; τ(ὸ) ἀνέβην ὥρμησα 35 could perhaps be interpreted in the same way; see, however, § 8.2.2, *Comm.* ad loc.

On one occasion the infinitive, preceded by the interrogative pronoun τί, serves as an indirect deliberative question: τί ἀποκριθῆν οὐκ εἶχα 76.

And once in A, τὸ+infinitive preceded by the preposition διά, functions as a causal clause: διὰ τὸ σπουδάζειν.. 458.

The infinitive used as a noun: τὸ φάν 42 VA, 46 VA, 54 A, [δῶσιν 536].

6.7.4 The imperfective active participle:

Inflected forms are seen twice: the substantivized οἱ λείποντες 250 and the spurious λέγων 437 V.

The uninflected form in -ο/ώντα(ς) is common. In most cases it refers to the subject of the clause, e.g. 96, 120, 151, 193α(bis) V, 194α V, 281, 374, 384 A, 403, 423, 457, 482, [527]. Four times it is used absolutely: In 230 it combines with a noun (other than the subject) and in 371 with a pronoun, both of which are in the nominative plural. We could call these occurrences "nominative absolute". In 397 the participle stands on its own (and could also be termed a nominative absolute) and, finally, in 177 it combines with the pronoun σας, which may function as genitive or accusative (wherefore we could call it a "genitive absolute"). The construction in 425-7 κοιμοῦντα/κείτοντα.. ἐφάνη μου may be termed "pseudo-absolute".

On the perfect passive participle see Section B. § 5.6.3.

6.7.5 The potential mood in main clauses with no subordinate conditional clause is only seen in one expression: νά (εἶ)πες (perf. past) = SMG θά 'λεγες (imperf. past) 84, 141, [553].

6.7.6 A hypothetical wish incapable of fulfilment is either expressed, as in SMG, by νὰ+imperf. past: 247 (Vbis), 248(bis), 249 V – or, more frequently,

by νὰ+perfective past: 243(bis), 244, 245(bis), 246(bis) A (not in V), 247$^{\alpha}$ A, 249 A, 250, 251:

Alternatively, νά 'δαμεν 251, νὰ δόθη(ν) λόγος 250, νὰ πηγαίνασιν 249 V (post corr.) and νὰ γέρθημαν 244 could be interpreted as consecutive clauses, subordinated to the preceding series of unreal wishes.

6.8 **Tense**

On periphrastic forms see Section B. § 5.6.

6.8.1 The historic ("dramatic") present, replacing the perfective past, is relatively rare; but there are some examples, e.g. θέτω 22, Λέγουν 460, βλέπω

465. In each case the present tense form and a perfective past form are juxtaposed.

6.8.2 Present tense where the past is expected and vice versa

In 240 V the present ὁμοιάζει is used in a past tense context, where A has the corresponding imperfective past. Conversely in 241, A co-ordinates the present λαλοῦν and the past τραγουδοῦσαν, while V has two imperfective past forms; and in 439 V λέγει με is inserted into a past tense context, see *Comm.*

In 426 μοῦ φάνηκεν V/μ' ἐφαίνετον A the present tense would be the regular choice, and in 447 V ἐβίαζες is used instead of the imperfective present (or the perfective past), cf. § 6.6.4.

7. Parataxis

7.1 **Co-ordinating conjunctions**

7.1.1 Copulative καὶ and asyndeton

Asyndeton is as common as the use of the copulative καὶ when three (or four) clauses, or members of a clause, are co-ordinated. The pattern *1, 2, 3* (: 3-4 [V: +, *4*/A: +*καὶ 4*], 5-7 V, 7-8, 17-18 [+, *4*], 39-40 V, 41 A, 66 V, 73-4, 77, 91-2 V .. 407-8, 419-20 A, 441 [+*καὶ 4*], 443-4 V, 489-90 [+, *4*]..) is slightly more frequent in V than in A, which favours the pattern *1, 2 καὶ 3* (: 5-7 A, 9-10, 29-30 [+*καὶ 4*], 34 A, 39-40 A, 66 A, 71-2, 75-6, 79-80 .. 413-4 A, 419-20 V, 469, 470, 471, 474..). The pattern *1 καὶ 2 καὶ 3* is not quite as common as the two others in the first part from 3-102, but equally common from 393-492 (15-16 [+*καὶ 4*], 19-20, 21-22 [+, *4*], {25-6? see § 2.1}, 63-4 [+*καὶ 4*], 87-88, 95-8 [+*καὶ 4*] .. 399-400 [+*καὶ 4*], 429-30 [+*καὶ 4*], 435-6 A, 437-8 V, 443, 453-4..).[23] The pattern *1 καὶ 2, 3* is rarer (: {25-6? see § 2.1}, 41 [+*καὶ 4*], 99 [+*καὶ 4*] .. 415-6 V, 437-8 A [+*καὶ 4*], 443-4 A, 467 [+*καὶ 4*]..). Five or more clauses, or members of a clause, are rarely co-ordinated. In 468-9, however, two more members of a clause are co-ordinated with the four already in 467. In 379-84, moreover, there are no less than ten co-ordinated main clauses, each introduced with καί. (This passage also includes a temporal clause, between the third and the fourth main verb, and an object clause which is governed by the ninth main verb.)

The *Index* s.v. *κ(αί)* A΄1.α΄) records all the occurrences of the copulative καὶ in the fifty lines 3-27, 468-92 (c. a tenth of the poem), twenty-four in V

[23] Compare with Falier., Ist./Enypn. (v. Gem), p. 75.

and twenty-three in A. Since καὶ stands at the beginning of the clause, or precedes the member of the clause which it co-ordinates, it follows that it very often stands at the beginning of a line, and even more often at the beginning of the second hemistich.

The pattern *καὶ 1 καὶ 2* does not seem to be used for emphasis ("both.. and"). In a few cases, e.g. 131 V and 297 V, the question is a matter of interpretation.[24]

7.1.2 "Transitional" καὶ at the beginning of a line

The *Index* s.v. *κ(αί)* Α΄ 1.β΄) also records all the occurrences of the "transitional" καὶ in the fifty lines 3-27, 468-92, eleven in V and seven in A.

Where καὶ stands at the beginning of a line without having the copulative function, it is syntactically redundant and merely marks the transition to a new line (or couplet). The phenomenon is common in poems in the vernacular, and editors of these texts usually restrict themselves to stating that in such cases, καὶ is used for metrical purposes – meaning that the poet is adding the καὶ whenever a line would otherwise be one syllable short.[25] That may sometimes be the case, and καὶ does, of course, come in handy as a "metrical building stone". But that should not, on the other hand, be seen as the sole explanation. It should, for instance, be noted that καὶ is often elided in this position and does not count as a metrical syllable. Frequently, moreover, the preceding line ends in a vowel. Perhaps one function of this καὶ is to avoid hiatus between two lines. It may also be, that we are lacking the ability to appreciate other more subtle uses of this καὶ for purposes of rhythm and euphony.[26]

7.1.3 "Pleonastic" καί

A few times a syntactically redundant καὶ is found in other positions of the line, preceding or following certain parts of speech: a vocative or certain adverbs, particles or conjunctions: τάχα καὶ 100, {179 A? see § 2.1}, 384 A; Κυρά, καὶ ἴντα 209 V; Ἄμα καὶ 233 V; καὶ νὰ (+ subjunctive) 378; μήπως

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[24] Falier., Ist./Enypn. (v. Gem), p. 75 enumerates the following examples of emphatic *καὶ 1 καὶ 2* in *Istoria kai oneiro*: 124, 142, 182, 203, 253, 259 etc. Three of these, 142, 253 and 259, do not seem emphatic to me.

[25] Thus also Tzartz. § 220, 6, note.

[26] Cf. Eideneier 1989. In this study, H. Eideneier discusses the function of καὶ at the beginning of phrases in Medieval Greek prose texts. As the title suggests, he argues, among other things, that in this position, καὶ has a rhythmical and usually not a syntactical function.

καὶ 461 A. Like the transitional καί, the καὶ in these cases can only safely be called "pleonastic" in terms of syntax, and may serve rhythmical purposes or be used for euphony.

7.1.4 <u>καὶ in fixed expressions</u>

ἂν ἔν' καὶ 103 V, ἀνὲν καὶ 284 A; καλὰ καὶ (ἄ(ν) V) 270; καὶ νὰ (+perfective past) 511(bis) A.

7.1.5 <u>Co-ordination of negative clauses</u>

The following combinations are seen: οὐ(κ).. οὐδὲ 142, 162, 234 V, 449-50, οὐδὲν.. οὐδ(ὲ) 234 A, (494 V), [δὲν.. οὐδ(ὲ) 542, 547]; οὐ(κ).. οὐδὲ.. οὐδ(ὲ) 499-500 V, [553-4], δὲν.. οὐδὲ.. οὐδὲ 505-06 A.

<u>Asyndeton</u> is seen twice in V: οὐδὲν..· ..οὐκ 161 and οὐ.., ..οὐ 451, where A has οὐ.., κ(αὶ).. οὐ.

7.1.6 Five co-ordinating conjunctions, which are not (commonly) used in SMG, are listed in Section B. § 8.1. Two of these are <u>adversative</u> conjunctions, and the other three may be termed "<u>inferential</u>".

7.1.7 The <u>disjunctive</u> ἢ is used as a <u>copulative</u> conjunction (in the place of καὶ) in 87 A and 105 V. On the ἢ in 103, see *Comm.*

7.2 **Hypotaxis instead of parataxis**

7.2.1 <u>Narrative use of νὰ+imperfective subjunctive</u> : See § 6.7.2.

The νὰ in ἂν κυματεῖ νὰ τρέχῃ 88 V, where A has καί, may be an error; but it could also be understood as replacing καί – or as introducing a consecutive clause.

7.2.2 <u>νὰ, νὰ μὴ and μὴ+perfective subjunctive</u> in 184(Abis), 198 A are used either in place of (δεν with) the imperfective aspect as co-ordinate clauses; or as a kind of subordinate explicative clause.

8. Hypotaxis

8.1 **Parataxis rather than hypotaxis**[27]

As in SMG, co-ordinate clauses introduced by καὶ are often equivalent to certain categories of subordinate clauses, cf. *Index* s.v. *κ(αί)* Α′ 2.α′)-ε′): <u>object clauses</u> with ὅτι+indicative or νὰ+subjunctive, <u>consecutive</u> clauses,

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[27] The usual way of describing the phenomenon: "parataxis instead of hypotaxis", implying that co-ordinate clauses substitute subordinate clauses, is misleading. Cf. Eideneier 1989: 185-7, who rightly criticises modern philologists' negative attitude to the predominantly paratactic structure of Medieval Greek prose texts in the vernacular and argues against the misapprehension that the widespread use of co-ordinate clauses is due to the lack of skill on the part of the authors.

temporal clauses and once a relative clause. But in *Apokopos,* καὶ is not used as a causal or final conjunction.

8.2 Complement (object) clauses

8.2.1 ὅτι+indicative is only seen in 104 V, where A has a causal clause, and in 479 V, where A has a new main clause. The conjunctions πῶς and ποὺ are not found; nor are ὁποὺ (νὰ) or ὁκαὶ νὰ used to introduce genuine complement clauses, and the simple ὁκ(αὶ) only has this function in 9 A.

A co-ordinate clause with καὶ is the common construction, cf. § 8.1, *Index* s.v. *κ(αί)* A′ 2.α′).

Asyndeton is seen a few times where the use of ὅτι was to be expected: after (Κ') ἐφάνη(ν) μου/μ(ε)/τους 33, 65, 176 A, 427 and after νὰ (εἶ)πες 84, 142, [553].

8.2.2 νὰ+subjunctive, mostly the perfective, but also the imperfective, functions several times as a genuine comlement clause ('ειδική πρόταση'), cf. *Index* s.v. *ν(ά)* B′1.α′), 2.α′). But as in SMG, this construction serves much more frequently as a 'βουλητική πρόταση', corresponding to the use, in English and other European languages, of the infinitive governed by certain semantic categories of verbs, cf. *Index* s.v. *ν(ά)* B′1.β′), 2.β′). It should be noted, that there is no example of νὰ+subjunctive being governed by a verb of perception.

In [551] we see ὁκαὶ νὰ instead of the simple νά.

τὸ/τοῦ+infinitive is sometimes used instead of νὰ+subjunctive, governed by verbs meaning "begin, continue, stop": τὸ/τοῦ.. ἤρχισα 11, τὸ.. ἔπαυσα.. καὶ τὸ.. 15(bis)-16(bis), ἐσίγησα τ(οῦ).. 150, καρτερεῖς τ(οῦ).. 157, τὸ.. ἀφῆκαν 238 A, ἔπαυσεν τὸ.. 373; or by verbs meaning "be eager to, long for, desire": ὠρέχθην τοῦ.. 20, τ(ὸ).. ὥρμησα 35 (see also § 6.7.3; the verb ὁρμῶ may also mean "begin", thus belonging to the first category, cf. *Comm.* ad loc.), σπουδάζειν τοῦ.. καὶ.. 458(bis) A.

Verbs meaning "(not) be able to" may either take τὸ/τοῦ+infinitive: ἐξαπορῶ τοῦ.. 14, μὴ δύνοντα τὸ.. καὶ.. 457(bis); or plain infinitive: οὐ δύναται.. 81, δὲν ἠμπορεῖ.. (497 V/503 A). None of the three categories of verbs, however, combines as often with the infinitive as with νὰ+subjunctive.[28]

A co-ordinate clause with καὶ corresponds to the subordinate νὰ+subjunctive in 188, 265, 269 V, 323 V, 324, 376 A (after verbs of perception),

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[28] Cf. Ch. 2.6, Table II, n. 13-16.

436 V, 465 (do.), 473 V (do.), cf. § 8.1, *Index*. s.v. *κ(αί)* 2.α′)-β′). Note that this is more common in version V.

Asyndeton instead of νὰ+subjunctive is seen once with a verb of perception, following immediately after another asyndeton, which replaces an ὅτι-clause: K' ἐφάνη μου/με, εἶδα ἐκάθετον 33.

8.3 Causative clauses

The most common conjunction is διατί. The SMG γιατὶ is only found in 265 A, [528] (followed by ὄνταν/-ε), διότι in [547], ὅτι in 140 V, (ὅπου 287 V? see *Comm.*), ὀκαὶ 140 A, ἀπεὶν 287 A. Like SMG αφού, certain conjunctions may, when followed by a verb in the perfective past, have either causative or temporal function. Often it is impossible to tell which function is intended. That is e.g. the case with ἀφότις 59 V, ἀπείτις 59 A. The clauses with ὡς+perf. past I take to be temporal, cf. § 8.8.3. below. The subordinate clauses that are introduced by γιατί, διατί, διότι, ὀκαί, ὅτι all follow the main clause. In the case of the others, the subordinate clause precedes the main clause. This could be seen as an argument for understanding those clauses as temporal, rather than causal.

8.4 Conditional sentences

The conditional clauses (protases) are introduced by ἄν, except for νὰ 227-8 V and ἀνὲν καὶ 284 A.

8.4.1 Neutral and real conditions: The following combinations occur:
Protasis with imperfective indicative present and apodosis with a future tense form of the perfective aspect, in 166 and 169 V, seems to express a neutral condition. (The protasis 'ἂν τὸ ὁρίζετε' in 169 V is not a mere expression of politeness.) The protasis precedes the apodosis in both cases.

Protasis with perfective subjunctive and apodosis with imperfective indicative present, in (218 A? see *Comm.*) and 272, seems to express a real condition. These conditional clauses could be replaced with temporal clauses introduced by ὅταν without changing the meaning significantly. (In 459 V, where A has a wholly different and seemingly better reading, the protasis ἂν ὁρίσετε is a simple expression of politeness. The apodosis is a direct question.) In 218 A and 272, too, the protasis precedes the apodosis. In 459 V it is contained within the apodosis.

Protasis with perfective subjunctive and apodosis with imperative. The protasis follows the apodosis: In 228 A and 284 V, where A has ἀνὲν καὶ with imperfective subjunctive (cf. *Comm.*), the protasis is again a mere polite phrase with a form of the verb 'ὁρίζω'. I would call these neutral conditions.

In 227-8, where V has νὰ in the protasis, a negated perfective subjunctive serves as an imperative in the apodosis. This is a real condition. (This conditional clause could also be replaced with a temporal clause with ὅταν without significantly changing the sense.)

8.4.2 An unreal condition (irrealis) is only seen once, the protasis preceding the apodosis: Protasis with ἂν+imperfective indicative past and apodosis with νὰ+imperfective indicative past in 255-6 A. V has the same protasis in 255, but 256 V is erroneous, cf. *Comm.*

There is no example of a potential condition (potentialis).

8.5 **Concessive clauses**

270 V/A: καλὰ καὶ ἂ (δὲν)/καλὰ καὶ (δὲν)+imperf. ind. present, following the main clause also with the imperf. ind. present. In (511(bis) A) the co-ordinate clauses with καὶ νὰ+perf. past, which precede the main clause also with the perf. past, also seem to be concessive: an extraordinary usage. (The perf. past in the main clause refers to the present tense from the point of view of the speaker. In SMG, it could have been substituted with the perfect.) Neither καὶ ἂς nor ἂν καὶ is used as a concessive conjunction.

8.6 **Final clauses**

The syntax does not differ from SMG usage. Thus, final clauses are introduced with νά (VAx12-14/15), γιὰ νά (Ax(2)) or the variants διὰ νά (Vx2), ὀγιὰ νά 478 A, ὀδιὰ νά [533], ὡς γιὰ νὰ (524 A), or ὀκαὶ νά [551] with imperfective subjunctive (with νά: VAx4), or, more than twice as often, with perfective subjunctive (with νά: VAx8-10/11), cf. *Index* s.v. *ν(ά)* B′1.δ′) and 2.δ′), etc.

Negative final clauses are introduced with simple μή (Vx5, Ax4), cf. *Index* s.v. *μή(ν)* B′ 1. Thus, νὰ μὴ(ν) is not found with this function.

8.7 **Consecutive clauses**

These are in most cases introduced by a simple νά, followed by perf. subj. (Vx7-9, Ax5-7+[1]), or by imperf. subj. (VAx2), cf. *Index* s.v. *ν(ά)* B′ 1.ε′), 2.ε′). Twice in 385 VA καὶ+imperf. past functions as a consecutive clause, after a main verb also in the imperf. past. In addition, we find καὶ (+imperf. past)/ὀκ(αὶ) (+perf. past) after τόσοι (+perf. past).. in 482 V/A, and ὅτι/καὶ (+perf. past) after εἰς τόσο(ν) (+perf. past) in 51 V/A. In (498) A and (502) A, a clause with καὶ+perfect passive may be taken either as consecutive, or as co-ordinated with the preceding clause, which has the verb in the perf. past. Only once is a conjunction combined with a particle: ὥστε νὰ (+perf. subj.) 167 V (post corr.).

8.8 Temporal clauses

8.8.1 – referring to following events are rare. The few clauses are introduced by πρὶν νὰ+perf. subj. 333 A (before main clause with perf. past), 482 A (after main clause with perf. past), [538] (after imperf. present); ὥστε καὶ+ perf. past 12 A (after imperf. past.), ὡς οὗ κ(αὶ)+perf. past 12 V (do.), ὥστ(ε) ἀποὺ+perf. past 416 A (after perf. past.).

8.8.2 – referring to simultaneous events are introduced by ὅ(ν)τα(ν)/-ε(ν) (Vx3, Ax2+(1)+[1]), ὡς 57; ὅπου 242 V, ὅσον 242 A; ἅμαν 141 V: see *Comm.*; ὥστε ὅπου νὰ [531]. As in SMG, the verb in these clauses is always in the imperfective indicative, present or past, except for [531]. In 126 and (500 A) the ὅταν-/ὅντεν- and ὀντὲν-clauses follow the main clause; in all other cases the temporal clause precedes the main clause.

8.8.3 – referring to preceding events: These clauses have the verb in the perf. past, when introduced by (καὶ) ἀπείτις (Vx5, Ax7 or 8, cf. § 8.3)/ἀφότου (Vx1, Ax2)/ἀφότις (59 V? cf. § 8.3), 421 V, ((ὡ)σὰν) ὅντε 104, ὡς (Vx4, Ax2), ὡσὰν 129, ἀπότις/ἀπεὶν 179 V/A, ἅμα καὶ 233 V; and in the perf. subjunctive, when introduced by ἀφοῦ, ἀφὸν/ἀπεὶν 190(bis) V/A, †ἅμαν† 113 V. They all precede the main clause, except for the latter which is interpolated.

8.8.4 τὸ and ἅμαν τὸ+perfective infinitive are also used as temporal clauses, referring to preceding or simultaneous events, cf. § 6.7.3.

8.9 Relative clauses

8.9.1 In most relative clauses, the relative pronoun functions as the object and has one of the forms τόν, τούς, τήν, τές, τό, τ(ά) (the accusative forms of the weak personal pronoun and the definite article). In the following cases this pronoun modifies an antecedent: 101(bis), (175: see *Comm.*), 178, 213, 217, 219, 222, 253, 269, 277 A, 283 V, 385(bis), 408, 432, (495) A, (507) V, (516) A, [525], [541].

In an equal number of clauses, the pronoun appears without an antecedent: 40, 132, 150 A, 160, 208(Vbis), 221, 226, 241(bis), 373, 374, 375, 389 (bis), 394 A, 406, 413(bis), 438, 446 V, 447 V, 488.

There is no antecedent, either, in the four prepositional relative clauses ἐκ τοὺς.. 138, (εἰ)ς τὰ.. 158(bis) or εἰς τὸ.. 447 A.

A similar function is seen in the expression ἀλὶ/οὐαὶ τὸν/τοὺς.. (= SMG αλίμονο σ' αυτόν που τον..) (+perfective past) 261 V/A, (+imperfective present) 404 A.

8.9.2 The type ὁποὺ is used as the subject in a relative clause, when modifying an antecedent: (Vx6+(1), Ax9+(1)+[2], cf. *Index* s.v. (1.).

We only see τὸ and τά, without an antecedent, serving as the subject for forms of the verb γίνομαι: 161, 234, 494 V.

In 89, 96, 97 and 98, νὰ could be understood either as introducing a relative clause (corresponding to SMG 'που να'), or as introducing an indirect question (in the place of 'αν'), cf. *Comm.* 89b.

The SMG relative pronouns 'που' and 'ο οποίος' are not found.

8.9.3 Indefinite relative clauses are also found introduced by ὁπού (Vx8, Ax5), cf. *Index* s.v. (2.) or, in A, by ὅσοι 491, ὅσες 197 and [ὅποιος 545].

The only indef. rel. clause, which does not refer to a person, is the prepositional εἰς εἴτι/ ὅ,τι.. 392 V/A.

A sort of indefinite "prepositional" relative clause is also seen in Χαρὰ ὁποὺ.. (= SMG χαρά σ' αυτόν που.. [όποιος κι αν είναι]) 216, where the pronoun is the subject of the verb (in perfective subjunctive), and ἀλὶ/οὐαὶ τὸν.. καὶ τὸν.. (= SMG αλίμονο σ' όποιον) 164, where the pronouns are objects of the verbs (in perf. subj.).

8.9.4 Relative temporal clauses are found introduced by ὅσον 242 A, ὅπου 242 V, both without an antecedent, and ὅπου (512) A, following τώρα.

8.9.5 Relative clauses of place are mostly introduced by ὅπου, either following an adverb of place (where SMG has που) 23(bis), 67, 294 V, [532], or standing alone (where SMG has όπου) 291 A, 295, 296, [534].

In 291 V we see the extraordinary combination ἐκεῖ εἶναι.. τὸ λέσιν.

The relative adverb of place ὅθεν (here signifying the direction towards which..) is used in 60 A, where V has the interrogative variant πόθεν, cf. *Comm.*

8.9.6 Relative comparative clauses are usually introduced by ὡς (Vx11, Ax10+[1]), cf. *Index* s.v. (1.δ'). In the five lines 169 A, 224, 276, 330, 464, we have genuine comparisons. In the rest of the cases the clauses are short ones like ὡς εἶδα, which are placed in the middle of a clause six times out of eight, four times at the beginning of the second hemistich, in both versions, and twice in V at the end of the first hemistich. The compound ὡσὰν is only found in this function in 126 and (499) A. Finally, we have the construction τόσον.. ὡσὰν/σὰν.. (followed by a temporal clause) in 104 V/A only.

In 342 the neuter relative pronoun τὸ is used adverbially to introduce an appositive comparative clause: τὸ οὐκ ἐφάνη/τὸ δὲν ἐποῖκεν ἄλλη (V/A).

The adverbs καθὼς and ὥσπερ do not occur.

8.10 **Indirect questions**

The syntax does not differ from SMG usage. Thus, indirect questions are seen introduced by the interrogative adverbs πῶς, πότε, ποῦ, πόσον or the interrogative pronouns τίς, τί, ποιός, as well as the expression τί ἔν(αι) τὸ (Vx4, Ax2), with any indicative form or, as deliberative questions, with νὰ+ subjunctive (cf. *Index* s.v. *ν(ά)* B′1.γ′, 2.γ′1)-2)). See also § 3.3 above for the article τὸ preceding a question with τί.

More common are indirect questions introduced by ἄν (Vx17, Ax15, cf. *Index* s.v. 2.), which is also found in the expanded variants ἀνέ (Ax2) and ἂν ἔν'/ἀνὲν καὶ (V/A).

A characteristic feature is the frequent use of the particle νὰ instead of ἄν (Vx15, Ax18, cf. *Index* s.v. *ν(ά)* B′ 2.γ′3)).

8.11 **"Lest"** (ενδοιαστικές προτάσεις)

In 486, 510 V, 519 A, a verb or phrase expressing fear or concern "lest.." takes μὴ(ν)+perfective subjunctive. The word μήπως is not used in this sense.

9. *SUMMARY of COMPARISON between V and A*

The differences in the syntax of V and A are few and insignificant.

The following minor differences are recorded above:

When the weak pers. pron. serves as the indirect object of a verb, especially of 'φαίνομαι', A shows a preference for the accusative and V for the genitive (§ 5.3.2).

In § 6.6 only one more irregularity of verbal aspect is recorded in V (x11) than in A (x10). In A, however, all instances but one (247) may be seen as caused by the pressures of rhyme or metre. In V four instances cannot be explained in this way: 179-80, 426, 447, 482.

The co-ordination pattern *1, 2, 3* is somewhat more frequent in V than in A, and the pattern *1, 2 καὶ 3* is somewhat more frequent in A than in V (§ 7.1.1).

The "transitional" καὶ at the beginning of a line is more frequent in V (§ 7.1.2).

Complement clauses with ὅτι+indicative are only seen twice in V (§ 8.2.1).

In object clauses, V prefers καὶ+indicative to νὰ+subjunctive more often than A does (§ 8.2.1).

In V, there is only one temporal clause referring to following events, whereas A has four (+[1]) (§ 8.8.1). In two of the four cases A has πρὶν νά, while the reading of V is erroneous.

It is also worth noting the following, which has not been recorded above:

In 318, 322 and 360, V has two co-ordinated clauses, one in each hemistich, whereas A has one clause covering the whole line, cf. *Comm.* ad locos.

4. Versification

4.1 Metre and rhythm

Apokopos is written in rhyming couplets of political fifteen-syllable lines.[1] In order for a line to be recognised as a political decapentasyllable it has to fulfil the following requirements: 1) it must count fifteen metrical syllables;[2] 2) it must have a caesura after the eighth syllable, dividing the line into two hemistichs; 3) the fourteenth syllable, the last even-numbered syllable of the second hemistich, must be stressed; 4) either the eighth syllable, the last even-numbered syllable of the first hemistich, or the sixth syllable must be stressed;[3] 5) except at the beginning of each hemistich, there should be a strong tendency for the even-numbered syllables, rather than the odd-numbered ones, to attract stress.[4]

Several lines, especially in V, do not, in fact, count fifteen syllables. V has two seventeen-syllable lines (203, 242). A has none.[5] Eleven lines in V count sixteen syllables;[6] in A it is only two lines (267, 420). Several of the lines in V which have this metrical deficiency also display problems of language or meaning.[7] Strictly speaking, A has seven other hypermetric lines. Considering the orthographic uncertainty, I find it justified, however, to

[1] I use the traditional term "political" in order to distinguish the medieval decapentasyllable from the modern "iambic" fifteen-syllable line which often differs considerably.

[2] In the following, unless otherwise stated, "syllable" means "metrical syllable" as opposed to grammatical syllable, and "stress" means "metrical stress" as opposed to lexical stress. I avoid the ambiguous term "accentuation".

[3] Deliyannaki 1995: 14-5 argues convincingly in favour of Voutieridis' terminology: "metrical stress" for the compulsory stress in the fixed position of each hemistich and "rhythmical stress" for the free stress which may or may not fall on other syllables.

[4] Like Deliyannaki 1995: 7-8 and n. 42, I agree with P. Mackridge and Chr. Papazoglou that the traditional term "iambic" may well be used about the decapentasyllable in the sense: a metre with an overwhelming tendency for stress to fall on the even-numbered syllables.

[5] The spurious VA [114] could be read as a 17-syllable line — without synizesis between *ἔχου(ν)* and *οἱ* and with *νέοι* counting as a two syllables, cf. note 10 below.

[6] V 90, 125, 140, 189 (ante corr.), 233, 249 (ante corr.), 366, 394, 455β, 479, 490 (ante corr.).

[7] This is the case with V 125, 140, 233, 394, 490 (ante corr.).

disregard an initial vowel in these cases, even though it follows a consonant.[8] In V, this phenomenon is not seen at a word boundary (sandhi), but a similar thing happens once in a compound word ("internal sandhi"): 89 *περ(ι)βόλια*. In both V and A, there are also three or four cases where a final -ν, or in V a -ς, is preventing the synizesis or the elision/aphaeresis[9] required by the metre.[10]

No line in the "epilogue" of either version (493 ff.) has more than fifteen syllables.[11]

In V, we find five lines with only fourteen syllables (54, 179, 353, 443, 461),[12] and in A we find two: 162 (ante corr.) and [532]. Lines with less than fourteen or more than seventeen syllables do not occur.

We have seen that there are significantly fewer deviations from the basic metrical pattern in A than in V. It is, of course, impossible to judge to what extent this difference is due to the respective exemplars of the two versions. It is, however, very likely that the editor of A, Kalliergis, has made a more or less consistent effort to present a metrically correct text.[13] Therefore, we are

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[8] A 82 *(ἠ)μπορεῖ*, 113 *(ὀ)λίγη*, 147 *(εἰ)πέ*, 156 *(ἐ)ρώτημαν*, 166 *(εἰ)πῶ*, 228 *(ἐ)ρωτήσωμεν*, 266 *(ἐ)πεθυμᾶ*. In his critical transcription of the text, Panagiotakis has left these vowels out.

[9] On synizesis vs. elision/aphaeresis see below.

[10] A 264 *ἀγρίμι(ν) είς*, A 294 *ἐδείχθη(ν) ὑπεριψιὰ*, V 341 *τότε(ς) ἐξαστερία*, V 468 *εἶχα(ν), ὡς* and VA 474 *κοντύλι(ν) ἐκράτει(ν)*. This solution is more doubtful in VA [114] *..ἔχου[ν] οἱ νέοι..*, which could be read as a 17-syllable line. In each case Panagiotakis has deleted the -ν in his A-text. He justifies this procedure by stating on p. 164 that "we must take for granted, that Bergadis composed perfect 15-syllable lines without errors or deviations..". I disagree with the implications of this categorical statement. It is likely that the poet's orthographic practice did not fully correspond to his own oral performance of the poem. And what we edit is the text which derives from his autograph ms., not a hypothetical oral performance.

[11] In this chapter, as in Ch. 3, I note whenever a phenomenon appears in the so-called "epilogue", VA 493-V 515/A 524 (: "epil.") & A [525-56]. In the notes, a bold-face type semicolon serves to divide the different parts. See Ch. 2.6, where I argue that only the last part of A [525-56], which has no equivalent in V, may safely be deemed spurious, whereas the first part, in spite of the obvious corruption and the difference in length, may originally have formed part of the poem.

[12] V 443, which is problematic for a number of reasons, could be read as a 13-syllable, or even a twelve-syllable line. In V 54, 179 and 461 the metre could be restored by simple "corrections".

[13] As mentioned in Ch. 2.3.1, the *Theseida* chapbook and the manuscript V, which was written by its editor, contain, when compared to the other surviving manuscript

not compelled to assume that the two exemplars differed much in this respect.

In V the caesura after the eighth metrical syllable is always observed, whereas A has two instances of synizesis across the caesura (or: between the hemistichs): *ἔτρεχα/εἰς λιβάδιν* (>ἔτρεχα εἰς) in 5 and *θέλημα/ἐκ τὴν* (>θέλημα ἐκ) in 334.[14] Garantoudis 1993: 117-8 and Deliyannaki 2000: 185 n. 12 agree that there is also synizesis across the caesura in A 158 *πόνεσε,/εἰς τὰ* (>πόνεσε, στὰ).[15] I do not find, however, that it makes sense to claim that there is synizesis between the hemistichs in this case. What we have here is merely an orthographic variant: *εἰς τὰ* instead of "στὰ" (or "'ς τὰ").

In both versions, the metrical stress on the fourteenth syllable is observed without exception. All lines, too, have metrical stress either on the eighth or the sixth syllable,[16] but very rarely on both.[17] The fifteenth and the seventh syllable are never stressed, whereas the first syllable of either hemistich frequently bears a stress.[18] Occasionally, any of the other odd-numbered

(P), a whole series of variant readings, some of which must have been introduced because of metrical considerations.

[14] Thus, I agree with Garantoudis 1993 that St. Alexiou is wrong when stating that the caesura is always observed. This is already revealed by the app. crit. (ad 5, 334) in Apokop. (Alex. St.): not only the 1509-edition, but also the 1534-edition has synizesis here.

[15] Deliyannaki states that because the synizesis in these cases "συνδέει ισόμετρα ημιστίχια", it confirms the independence of the hemistichs and, at the same time, strengthens the caesura as a sense break. I do not follow that. But I do agree that the phenomenon need not be judged as an uncalled-for license, but may be seen as a means of varying the rhythm.

[16] The sixth syllable bears the stress more often than the eighth, cf. Deliyannaki 2000: 185: 58.2% in Apokop. (Panagiot.) A 3-490.

[17] Twelve times in V 3-492 (485 lines: 2.5%) and twice in 493-515 (23 lines: 8.7%): 24, 86, 105, 131, 201, 288, 302, 312, 321, 378, 387, 461; 494, 513 – fourteen times in A 3-492 (490 lines: 2.9%) and twice in 493-524 (32 lines: 6.3%) and twice in [525-556] (32 lines: 6.3%): 24, 86, 87, 131, 189, 201, 208, 302, 312, 321, 378, 387, 420, 478; 499, 522; [546, 566]. Deliyannaki 2000: 185 n.13 states that both syllables are stressed in 19.2% of the lines in A 3-490. This must be typing error.

[18] Cf. Deliyannaki 2000: 185: In A 3-490 58.8% of the lines have stress on either the 1st (23.3%) or the 9th (24%) syllable, or on both (11.5%).

syllables (the 3rd, 5th; 11th, 13th) may be stressed in order to vary the rhythm. This phenomenon is aptly termed "syncopation".[19]

Deliyannaki 2000: 186 n. 15 records 38 cases of syncopation in A 3-490 (7.3% of the lines).[20] These include instances where the preceding or following even-numbered syllable also bears a stress. One of the merits of Deliyannaki's work is, exactly, that she definitively refutes Stavrou's concept of "χασοτόνισμα": when two consecutive metrical syllables have lexical stress, the stress on one of the two does not disappear. What happens is that a short pause is created between the two.[21]

In the political decapentasyllable, it is often difficult or impossible to judge whether certain monosyllabic and disyllabic words are meant, in a particular metrical context, to have a stress or not.[22] In order to simplify the presentation of the rhythmical patterns, Deliyannaki 2000: 187 and n. 18 chooses to consider certain monosyllabic words as always bearing stress and some disyllabic ones as always being unstressed, irrespective of the metrical context.[23] In her own words, she "has recorded as stressed all the syllables [...] that *could* be stressed in various readings". That is a legitimate procedure. I do see one problem, however: in five cases in each version one of the monosyllables δέν, οὐ(κ) or ὡς, which counts as stressed, is both preceded and followed by a stressed syllable.[24] In these cases I would not count the monosyllable as stressed. Hence, I find a total of 33 instances of syncopation in A 3-490. In fifteen of these lines V has a different reading without syncopation.[25] Conversely, V displays three cases of syncopation not found in

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[19] Deliyannaki 1995: 18-20, 24 ff. The Greek term "παρατονισμός" used in Deliyannaki 2000 is problematic, because the word has negative connotations.

[20] Stress on the 3rd syllable (x12): 5, 12, 139, 142, 162, 169, 231, 256 (not 257), 291, 293, 304, 409 – the 5th (x8): 43, 176, 217, 374, 419, 420 (post corr.), 428, 451 – the 11th (x9): 171, 182, 215, 236, 367, 422, 447, 449, 485 – the 13th (x5): 76, 79, 150, 366, 418 – the 3rd and 11th (x2x2): 242, 283.

[21] Deliyannaki 1995: 18 n. 21, 27 n. 39 refers to Baud-Bovy 1936: 37-8 as the only student of Greek poetry who has objected to Stavrou's theory and advocated the idea of a short pause between consecutive stressed syllables.

[22] Cf. Deliyannaki 1995: 21-24, 2000: 186-7 and n. 18.

[23] Always stressed: ἄν, δέ(ν), ἤ, μή(ν), οὐ(κ), ποῦ, πρίν, πῶς, σάν, τί, τίς, ὡς – always unstressed: ἀπό, διά, κατά, μετά (=με), ὁπού.

[24] 76, 176 V, 304, 366, 419 A, 451.

[25] The 3rd syllable: 139, 231, 256, 283, 291 – the 5th: 176, 419, 420, 428 – the 11th: 236, 422, 447, 485 – the 13th: 150, 418.

A (176 (3rd syllable), 283 and †316 (11th)). Thus there are only 22 cases of syncopation in V 3-490, two thirds of the number in A. Three times only (256, 316, 447), the difference between the two versions may be ascribed with certainty to a copying error in V. It seems, therefore, that the editor Kalliergis was more fond of syncopation than the copyist Demetrios. In the "epilogue(s)" syncopation is seen in four of 23 lines in version V and in fourteen (6+8) of 64 (32+32) lines in version A.[26]

With the exception of VA 5: //'Εφανίσθη μου κ' ἔτρεχα/,[27] V 316: /μὴ ἀπ' αὐτοὺς λείψη πρᾶγμα//, where A has a totally different reading, and A [532]: //κάμνετε διὰ τὸν Χριστὸν/, syncopation always affects the first syllable of a word. VA 5 is the only example of an the odd-numbered syllable, other than the 1st or the 9th, being the first stressed syllable in a hemistich.[28]

In *Apokopos* the odd-numbered syllables which most frequently attract stress are the third and the eleventh (the 3rd in the second hemistich). In *Erotokritos,* where the first hemistich is often divided into two semi-hemistichs of equal length, it is the fifth. This is explained by the general tendency for the first syllable of a clause or phrase to attract a stress.[29] This tendency does not apply to the use of syncopation in *Apokopos,* though some examples are found, in addition to the few involving the fifth syllable (A 176, 217, 374, A 428), e.g. A 139: //"Αὐτοί", λέγω, "ὁποὺ χαίρουνται/ and A 283: //"Αὐτό," λέγουν, "τὸ ρώτημα/.

Deliyannaki 2000: 187 has counted 129 different rhythmical patterns in Apokop. (Panagiot.) A 3-490.[30] The ten most frequent patterns are the following:[31]

23 (4.7%)	– 2 – – – 6 – –	– 10 – – – 14 –
22 (4.5%)	1 – – 4 – – – 8	– 10 – – – 14 –
21 (4.3%)	– 2 – – – 6 – –	9 – – 12 – 14 –

[26] V 496, 499, 504, 510 – A 493, 501, 505, 510, 519, 520; [529, 531, 532, 542, 543 (bis), 552, 553].

[27] See Deliyannaki 1995: 23, 2000: 186 and n. 16 with the reference to Panagiotakis: 138 n. 1.

[28] Cf. Deliyannaki 2000: 186.

[29] Deliyannaki 1995: 26-7, 30 ff., 2000: 185.

[30] According to my estimation of the frequency of syncopation, the total number of different rhythmical patterns, especially in version V, must be somewhat smaller.

[31] Ibid.

19 (3.9%)	– 2 – 4 – – – 8	– 10 – – – 14 –
19 (3.9%)	– – – 4 – – – 8	– 10 – – – 14 –
17 (3.5%)	– 2 – – – 6 – –	9 – – – – 14 –
14 (2.9%)	– – – 4 – 6 – –	– 10 – – – 14 –
13 (2.7%)	1 – – 4 – 6 – –	– 10 – – – 14 –
12 (2.5%)	1 – – 4 – 6 – –	– – – 12 – 14 –
12 (2.5%)	– 2 – 4 – 6 – –	– – – 12 – 14 –

When taking the hemistichs separately, in the first, the pattern with a stressed 2nd and 6th syllable is the most common (17.4%), and in the second, the pattern with a stressed 10th and 14th syllable is by far the most common (31.1%). The table above shows, moreover, that the most common number of stressed syllables in a line is five (46.9%). 29.6% of the lines have four stressed syllables, 17.3% have six, 2.7% have three, 2.7% have seven, and finally, 0.4% have eigth stressed syllables.[32]

The distribution of stressed and unstressed syllables and their relative frequencies, which depend on the number of words in a line, are not the only factors determining the rhythm of a line. Metrical pauses also play an important role,[33] as do the phenomena which are discussed in the following: hiatus,[34] synizesis and elision/aphaeresis.

In V hiatus is found at the caesura in twenty-six out of a total of 508 lines (incl. "epilogue a"), and in A we find hiatus in this position in twenty-seven out of a total of 554 lines (incl. "epilogue a & b").[35] In seven lines in V and six lines in A, the hiatus could have been avoided by the simple addition of a

[32] Deliyannaki 2000: 188, where the corresponding figures from *Thysia, Erotokritos* and *Erofile* are recorded.
[33] Marcheselli Loukas 1993: 19 calls attention to the fact that the metrical pause has not been adequately treated as a general phenomenon in studies on modern Greek metrics, which only take the caesura into consideration.
[34] I shall only discuss hiatus at word boundaries ("external hiatus") and not within words ("internal hiatus").
[35] V 4, 13, 15, 41, 42, 140, 142, 162, 163, 205, 276 (ante corr.), 292, 309, 345, 365, 371, 382, 403, 435, 441, 442, 451, 455β, 488; 499, 504 – A 13, 15, 41, 142, 155, 162, 163, 177, 198, 203, 205, 220, 234, 290, 297, 309, 343, 365, 408, 435, 441, 488; 505; [531, 542, 553, 554].

-ν, -ς or κ'.[36] It is clear that no need has been felt to avoid hiatus at the caesura. In three of the four "mature" Cretan works analysed in Bakker 1993, hiatus occurs more often at the caesura than in either version of *Apokopos*.[37]

In Modern Greek poetry, hiatus in other positions of the line is normally considered a defect, except when it occurs after the article or, occasionally, before a stressed syllable. In *Erotokritos*, however, Deliyannaki has shown that hiatus functions in a positive way 1) at any syntactical or sense break – of which the caesura, of course, is an example; 2) when a) both vowels are stressed and b) only the second vowel, and sometimes c) only the first bears a stress; 3) between the article and a following vowel; 4) immediately after synizesis.[38]

Hiatus in positions other than at the caesura is much more frequent in V than in A: sixty-seven occurrences, including one in "epilogue a", as opposed to forty-one occurrences, including ten in "epilogue a" and two in "epilogue b".[39] Given the reverse proportion in the two parts, it is impossible to make a plausible hypothesis about the reason for the differences. In his edition St. Alexiou has reduced the number to twelve.[40] Thus, in *Apokopos* V (67:508) hiatus is almost as frequent as in *Thysia tou Avraam*, and more than twice as frequent as in *Fortounatos*, whereas in A (41:554) it is not nearly as frequent as in *Thysia*, but still much more frequent than in *Fortounatos*.[41]

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[36] V 4, 42, 142, 345, 371, 451; 504 – A 142, 155, 297;; [542, 553, 554]. In A 177, 343, 408 the addition of a -ν would change the dialect character of a verb form: -ουντα⟨ν⟩.

[37] Bakker 1993: 238: *Thysia tou Avraam* (177:1144), *Fortounatos* (112:1200) and *Erotokritos* (97:1200). In *Erofile* (18:1200) it is much rarer.

[38] Deliyannaki 1995: 67-9. There being no equivalent in English to Cavafy's term "διαστολή φωνηέντων", Deliyannaki terms acceptable hiatus "vowels kept apart" and reserves the term "hiatus" for those instances where the clash of vowels is felt to be disturbing.

[39] V 10, 21, 23, 41, 53, 58 (bis), 67, 72, 73, 76, 88, 90, 93, 94, 95, 105, [113] (bis), 137, 163, 169, 179, 203, 204, 209, 210 (bis), 218 (post corr.), 229, 234, 241, 245 (bis), 265, 290, 291, 311, 313, 324, 342 (bis), 374, 382 (bis), 383, 384, 387, 407, †413, 420, 423, 428, 451 (bis), 453, 456, 461, 468, 472 (bis), 474, †478, 480, 482, 490; 495 – A 21, 23, 41, 51, 53, 55, 67, 82, 88, [113] (bis), 189 (bis), 193, 198, 203, 209, 229, 245, 294, 298, 313, 327, 353, 371, 413, 414, 451 (bis); 495, 498, 501 (bis), 504, 508, 509, 511, 512 (bis); [531, 535].

[40] Apokop. (Alex. St.), p. 197.

[41] Bakker 1993: 238 gives the following ratios for the four mature works: *Thysia* (148:1144), *Fortounatos* (62:1200), *Erotokritos* (29:1200), *Erofile* (16:1200).

According to the criteria deduced from the analysis of *Erotokritos*, *Apokopos* V displays fifteen cases of defective hiatus, and *Apokopos* A fourteen.[42] Only three of the examples are shared by the two versions. In A, as many as seven appear in "epilogue a" and one in "epilogue b". In comparison, Deliyannaki 1995: 69 records no more than seven instances of defective hiatus in the whole of *Erotokritos*.

None of the lines in A which have hiatus, displays noteworthy problems of language or meaning, whereas five of the lines in V do.[43] In version A, only one hiatus (298) could have been avoided by as simple a change as the addition of a -ν. In version V a -ς could have been added in 265, 280, a -ν in 10, 245 (the 2nd), 342, 490 and a κ' in 163.[44]

Frequently, two syllables count as one metrical syllable. Hence the need to distinguish between the two. At word boundaries,[45] this may be achieved either by elision (έκθλιψη: the loss of a final vowel followed by an initial vowel) or aphaeresis (αφαίρεση: the loss of an initial vowel following a final vowel), by apocope (αποκοπή: the loss of a final vowel followed by an initial consonant)[46], or by synizesis ([μετρική] συνίζηση) [47] or crasis (κράση: a final and an initial vowel are "blended" to form a third vowel [usually: -u+e->o-]).[48] While synizesis across word boundaries is a purely metrical phenomenon, the loss of either of two adjacent vowels (syllables) is a general

[42] V 21, 58 (1st), 72, 163, 210 (2nd), 265, 290, 291, 311, 313, 407, †413, 468, 474, †478 – A 21, 82, 198, 209, 210, 313; 495, 498, 504, 508, 511, 512 (bis); [531].

[43] V 204, 234, †413, 453, †478. In these lines, A's readings differ more or less significantly from those of V, and only in 413 does A have hiatus, too.

[44] Bakker 1993 is the first to make the important distinction between those instances of hiatus that could have been avoided and those that could not – without suggesting that hiatus should be avoided wherever possible.

[45] The phenomenon does, of course, also occur within individual words. But this I shall not discuss.

[46] Apocope is only found in V 39 *ἀπ[ὸ] τὸ κερίν*, V 89 *εἶν' περιβόλια* and A 91 *εἶν' λιβάδια*. See also pp. 157-8 and note 8 above on the few instances in A where, due to conservative orthography, an initial vowel following a final consonant has to be left out.

[47] Stavrou 1974: 27-8 defines synizesis as "the 'συνεκφώνηση' of two adjacent syllables as one [metrical] syllable" and stresses that "when the line is read or recited, neither of the two vowels is left out altogether, but they are pronounced quickly, 'σὲ ἕνα χρόνο', and thus the rhythm is kept".

[48] Crasis is not found in *Apokopos*.

phonological phenomenon in Greek, and as such it is not discussed in Stavrou 1974. This may also be the reason why, in Apokop. (Alex. St.), p. 197, Alexiou does not mention elision or aphaeresis, while he states that synizesis occurs frequently.

Few critical editions or studies of medieval vernacular poems discuss these phenomena in any detail,[49] and none seems to find any difficulty in distinguishing between synizesis and elision/aphaeresis: whenever the two vowels that form one metrical syllable are written out, we have synizesis, and only when the one syllable is left out do we have elision/aphaeresis. Copyists and chapbook editors, however, have different preferences when rendering the clash of vowels, and both manuscripts and chapbook editions of medieval works in the vernacular invariably display some degree of orthographic inconsistency.[50] It is difficult, therefore, to form an opinion about the preferences of the poet himself. If, for instance, a manuscript has 'νὰ ἔλεγες' counting as three syllables, the poet (and/or the copyist) may have intended it to be read as 'νά 'λεγες' with aphaeresis, rather than as 'νὰ ἔλεγες' with synizesis. Unfortunately, this problem is insoluble. Therefore, I have to do as others: whenever an original final or initial vowel is left out in the text of the manuscript or the chapbook, I count it as an instance of elision/aphaeresis, and whenever a final and an initial vowel which form one syllable together are both written out, I count it as a case of synizesis.

I have recorded all instances of elision/aphaeresis and synizesis in three samples of a hundred lines, listing separately those which involve κ(αὶ):[51]

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[49] With the notable exceptions of Bakker 1993 and Deliyannaki 1995.

[50] See above Ch. 2.2.2. on *Apokopos* V and Ch. 2.3.2. on A.

[51] The numbers include three instances in V and four in A, where a final -ν must also be left out, but exclude two occurrences of apocope in V and one in A. I have not included instances where an original initial vowel has been lost and would never occur (in the same phonetic surroundings) in Modern Greek, in which case I do not use an apostrophe in the synoptic edition. This is e.g. the case in the few instances where the unstressed augment is actually left out, e.g. A 412 νερὰ σκορπίσαν, as well as in forms like VA 107 πέ, V 113 δῆ, V 116 βγαίνουσιν, V 146 γιὰ μᾶς, V 223 ἀπὸ μένα etc.

		κ[αὶ]	Elision/ aphaeresis	Synizesis	Total	Average
Manuscript						
3-102	V	44	22	47	113	
201-300	V	37	19	29	85	108
301-400	V	75	13	38	126	
Chapbook						
3-102	A	50	37	33	120	
201-300	A	35	40	22	97	111
301-400	A	65	27	24	116	

I have chosen three passages of a hundred lines in order to compare my findings with the results presented in Bakker 1993: 242 of a similar count of the frequency of these phenomena in the standard editions of four later Cretan verse texts.[52] Here the number of occurrences in a passage of a hundred lines is on average as follows: Thys.: 82, Fortoun. (Vinc.): 133, Erotokr. (Alex. St.): 140 and Erof. (Alex. St.–Aposk.): 119; and in a single passage of a hundred lines in Rodol. (Aposk.): 165. With the notable exception of *Thysia tou Avraam,* synizesis, elision and aphaeresis are found more often in the later Cretan works than in *Apokopos.*

Bakker, too, divides the instances into the two main categories, synizesis and elision/aphaeresis. In the latter, he also includes crasis, which is not found in *Apokopos,* while he does not distinguish between elision (έκθλιψη) and apocope (αποκοπή). He also records the cases involving καὶ separately – under the heading "synizesis".[53]

Bakker's figures show, when excluding Rodol. (Aposk.), the following minimum and maximum figures for the three categories:

	Elision/aphaeresis/crasis	Synizesis	"Synizesis" of καὶ
min:	Thys. 301-400: 25	Thys. 801-900: 20	Thys. 301-400: 16
max:	Fortoun. B 1-100: 54	Erotokr. A 1-100: 53	Erotokr. E 1-100: 49

[52] I stress the fact that Bakker's analysis is based on text editions, because editors often tacitly delete or supply final or initial vowels, and supply or substitute apostrophes in order to standardise the orthography of their edition.

[53] The term "synizesis" is, in fact, misleading in the case of καὶ being joined with a following vowel: what happens is that while the consonant /k/ preserves the palatalisation, the vowel /e/ is lost, i.e. "elision", according to the standard definition. Deliyannaki 1995 leaves out instances involving καὶ in her analysis of the use of synizesis in *Erotokritos.*

In *Apokopos*, the corresponding figures are:

	Elision/aphaeresis	Synizesis	"Synizesis" of καὶ
min:	V 301-400: 13	A 201-300: 22	A 201-300: 35
max:	A 201-300: 40	V 3-100: 47	V 301-400: 75

The differences between V and A may be ascribed, on the one hand, to the orthographic preference for elision/aphaeresis in A (cf. Ch. 2.3.2.), and on the other, to the more frequent use of "transitional" καὶ at the beginning of the line in V.

Deliyannaki 1995 brilliantly demonstrates how both hiatus and synizesis function in the versification of *Erotokritos*. A similar analysis is beyond the scope of this introduction.

In the case of *Apokopos*, the hierarchy of the metrical units (couplet, line, hemistich) is not easily determined. Deliyannaki 2000: 182-3 considers the couplet to be *the* metrical unit, because, in addition to the important role played by rhyme, the majority of couplets make up one whole sense unit, and they are often structured in an "isometric" pattern. Previously, van Gemert 1979: 34 and Kechagioglou 1982: 33 had expressed the view that the line remains the basic metrical unit in *Apokopos*, because enjambment is so rare.[54]

The best definition of enjambment I have seen is that of Zirmunskij 1966: 161: "When the metrical and syntactic divisions do not coincide, what results is the so-called 'run-on line' (enjambment)... The most characteristic feature of enjambment is that it contains within the line a *syntactic pause* which is stronger than that at the beginning or end of the same line." In other words: we only have enjambment if the isolation of the syntactic element, whether in the line which follows ("rejet") or in the line which precedes ("contre-rejet"), creates a pause stronger than that at the end or at the beginning of the same line. It is often difficult, however, to determine with certainty whether a syntactic pause within a line is (meant to be) stronger than the pause at the beginning or the end of the same line.[55]

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[54] The implicit statement, that the increasing use of the rhymed couplet is accompanied by a similar increase in the use of enjambment, seems to be generally accepted. It has not, however, been documented by detailed comparative analysis.

[55] Thus also Deliyannaki 1991: 120 ff., where reference is already made to Zirmunskij 1966. Deliyannaki, however, expresses herself differently and does not explicitly

Kechagioglou 1984: 253 enumerates twenty-four "certain or likely" cases of enjambment in Apokop. (Alex. St.).[56] By expressing himself in this manner, Kechagioglou, too, acknowledges the difficulty in defining enjambment. Deliyannaki 2000: 183 and n. 8 uses the terms "γνήσιος" and "νόθος διασκελισμός". In Apokop. (Panagiot.) A 3-490 she finds seven instances of genuine enjambment and seventeen "νόθους". She expresses doubt about five of the latter.[57] Thus, Deliyannaki reaches almost the same approximate total of instances as Kechagioglou. But she disagrees with him regarding six occurrences, disregards the one instance which is found in V only, and adds seven new occurrences. I would hesitatingly suggest the following numbers: three genuine cases of enjambment and eighteen "νόθους" of which I have reservations about eight, i.e. twenty-one at the most.[58] One of the three instances I consider genuine and two of the "νόθους" are only found in A. In these cases, V has variant readings of which the two latter are probably corrupted. Conversely, one "νόθος" enjambment appears in a couplet which is only found in V. In seven of the cases where Deliyannaki finds genuine enjambment, I consider three "νόθους" and two as not being examples of enjambment at all. I also disagree with three of her examples of "νόθος" enjambment.

In *Erotokritos*, enjambment occurs in approximately 5.6% of the total number of lines and in *Thysia tou Avraam* in approximately 4%.[59] If we include the border cases, while disregarding the latter part of the epilogue in *Apokopos* A, we get the approximate percentage (20x100)/522 = 3.8 in that version. In version V, if we allow for the corruption in 361-2, the percentage is (18x100)/508 = 3.5.

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describe the difficulty as one of determining the relative strength of the syntactic pauses. See also Deliyannaki 1995: 157-64.

[56] 137-8, 150-1, 193α-194α (V), 209-10, 227-8, 229-30, 239-40, 250-1, 279-80, 283-4, 287-8, 301-2, 319-20, 327-28, 335-6 (A), 349-50 (A), 361-2, 372-3, 374-5, 384-5, 397-8, 457-8-9, 485-6 (A).

[57] Genuine: 150-1, 321-2, 327-8, 335-6 (A), 361-2, 372-3, 374-5. "νόθους": 137-8, 227-8, 229-30, 239-40, 279-80, 283-4, 287-8, 349-50 (A), 384-5, 397-8, 405-6, 485-6 (A) –with hesitation: 70-1, 105-6, 195-6, 223-4, 488-9.

[58] Genuine: 335-6 A, 361-2, 372-3. "νόθους": 137-8, 150-1, 227-8, 279-80, 283-4, 349-50 A, 384-5, 397-8, 405-6, 485-6 A –with hesitation: 143-4, 193α-94α V, 195-6, 223-4, 229-30, 239-40, 327-8, 488-9.

[59] Deliyannaki 1991: 133-34 and n. 20.

Although it is clear that the great majority of the lines in *Apokopos* are characterised by "isometry" of form and content, I agree with Deliyannaki 2000: 183-4 that in the cases of "νόθος" enjambment we have an intermediate situation which is, in fact, at variance with the strict rules of "isometry", as defined by St. Kyriakidis.[60]

As for "enjembment across the caesura", i.e. attenuation of the caesura, see *Commentary* 5 A, 34, 177, 298 A, 352; cf. Deliyannaki 1995: 151-7.

4.2 Rhyme

The text of *Apokopos* is rhymed in couplets. With the exception of the two consecutive couplets A [541-544], groups of more than two rhyming lines do not occur. Version V, from which some single lines have been left out, counts (238+11=) 249 whole couplets, while A has (245+16[+16]=) 277.

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[60] Στ. Π. Κυριακίδης, ''Η γένεσις τοῦ διστίχου καὶ ἡ ἀρχὴ τῆς ἰσομετρίας μορφῆς καὶ περιεχομένου ἐν τῇ δημώδει ποιήσει', Α. Κυριακίδου-Νέστορος (επιμ.), *Τὸ δημοτικὸ τραγοῦδι. Συναγωγὴ μελετῶν* ('Αθήνα 1978) 209-280, 348-361.

Today, in order for two lines to be accepted as rhyming, the last stressed vowel and all the sounds that follow must be phonetically identical. This is the definition of a "sufficient" or "simple" rhyme.[61] In Greek Medieval poetry in the vernacular, as we shall see, total identity of sound was not always considered necessary for two lines to be accepted as rhyming.[62]

The description which follows will begin with the poorest quality of rhyme and end with the highest.

a) Imperfect rhymes – by any standard:

In V 47-48 ἀπάνω/ἐτήρουν none of the sounds which are supposed to be, are identical: the lines do not rhyme at all.

V has one more couplet with an imperfect rhyme, 459-60 νὰ εἰπῆτε/ ὁποὺ λείπουν in which only the stressed vowels are identical in sound. Such imperfections are not found in A; nor are they seen in the "epilogue(s)".

Six couplets in V, moreover, do not have a proper rhyme but merely repeat the same word with the same syntactical function and the same meaning.[63] In A this is only the case with two couplets in the latter, spurious part, [533-34] and [541-42] (where the following line 543 also has the same rhyme word).[64] In the last five of these couplets in V, the text of V is more or less problematic, probably due to copying errors. It is therefore quite possible that no couplet in the original text had identical rhyme words. In 331-32, 339-40 and 423-24 the readings of A differ so much from the problematic readings of V, that they are unlikely to result from Kalliergis' own corrections of a text very close to V's. The indication is, that A's exemplar did in fact have a better text than V('s exemplar) – in these cases.

b) Half-rhymes in which only the unstressed vowels and the final consonants are identical in sound, while both the stressed vowels and the intermediate consonant (cluster)s are different:[65]

Here again the difference between V and A is significant: V has seven half-rhymes of this kind, of which two are in the "epilogue", and A three, of

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[61] See e.g. Pochert 1991: 20-22 and Kokolis 1993: 26.

[62] See e.g. Pochert 1991: 19-22, 26.

[63] V 81-82, 155-56, 257-58, 331-32, 339-40, 423-24.

[64] Cf. Deliyannaki 2000: 189.

[65] Unlike Pochert 1991: 21-22, I include in this category "rhymes" in which one unit has a single intermediate consonant which forms part of a consonant cluster in the other unit, e.g. γάστραν/μέραν from *Imperios*.

which two are likewise in the "epilogue".[66] The example of 117-18, νίβγουν/πάγουν V: παγαίνουν A, suggests that the original was not totally free of such rhymes.[67]

In several of the cases where V alone has an incomplete rhyme, its text poses problems which are probably due to copying errors by Demetrios or his predecessor(s), e.g. in V 393-94, 403-04 and 459-60. These couplets may therefore originally have had complete rhymes. Where the rhyme is complete in A and incomplete in V, it is of course quite possible that A reproduces the text of its source text accurately. I believe, however, that these differences between A and V could just as well be the result of changes the editor Kalliergis has made in an exemplar which did not differ substantially from V('s exemplar).[68]

c) Unstressed assonance in which the stressed vowels are different in sound, while the intermediate consonant (cluster)s and the unstressed vowels (and the final consonants) are identical:[69]

In V there are eleven rhymes of this kind, whereas A only has four: a noteworthy difference.[70] Most of the instances which occur in V alone, are likely

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[66] V 117-18, 231-32, 259-60, 393-94, 467-68; 506-07, 514-15 (V 505 lacks its rhyming line) — A 117-18; 515-16, 523-24. Imperfect rhymes like these do not occur in Falieros' poems. They are, however, found in Alex., where D. Holton p. 92 mentions them under the heading "half-rhyme" together with the two types of "assonance" which are discussed in the following, and states that this licence, too, "was considered a legitimate tool of the sixteenth and seventeenth century versifier".

[67] With the exception of Apokop. (Legr.) B, this half-rhyme has been "corrected" in all critical contributions : Politis 1953: 555: 'πλένουν/παγαίνουν', Kakridis 1953: 410: 'νίβγουν/νὰ φύγουν', Apokop. (Alex. St.): 'πλένουν/νὰ πηαίνουν', Nikeforidis 1972: 1234-35: 'νίβγουν/νὰ ἤβγουν' and Apokop. (Panagiot.) A: 'πλύνουν/παγαίνουν'.

[68] In the epilogue of *Rimada tou Alexandrou,* ll. 19-20 Zenos declares, among other things, that he has made an effort with the rhyme. This necessarily implies that he has made changes in his exemplar in order to improve the rhymes. But his text still displays not only several half-rhymes, but also a few imperfect rhymes, see below.

[69] As mentioned, Pochert 1991: 21-22 includes here cases where the intermediate consonant(s) are not wholly identical.

[70] V 131-32, 135-36 (ante corr.), 147-48 (ante corr.), 349-50, 365-66, 427-28, 447-48, 455β-56, 484-84β, 485-86; 503-04 – A 437-38, 455-56, 485-86; 509-10. Unstressed assonance is not found in Falier., Ist./Enypn., cf. pp. 88-89, but in six out of 163 couplets in Falier., Log. (Bakk.-v. Gem.) (cf. p. 57), i.e. less frequently than in V

to be the result of copying errors, e.g. V 135-36 and 147-48: -όνται/ -οῦνται. This may also be the case of V 349-50 and 484-84β, where the text of V is obviously corrupted. There is, however, no reason to doubt that e.g. VA 485-86 *μετά σου/πέσουν* was in the original text.[71] Thus the indication is that the poet and his audience considered unstressed assonance a legitimate, though not very desirable, form of rhyme.[72]

d) Stressed assonance in which the intermediate consonant (cluster)s are different in sound, while both the stressed vowel and the unstressed are identical:[73]

This is seen in seventeen couplets in V, incl. one in "epil.", and in eighteen in A, incl. three in the last, interpolated part.[74] In five instances in V, of which three occur in A, and in one more in A, the difference could be regarded as merely orthographic.[75] In 295-96 and 441-42 where V has stressed assonance, while A has complete rhymes, there are problems of meaning and language in V, which are not in A. There are, however, similar problems in V 233-34 and 281-82, which are not found in A. But here V has complete rhymes, while A has stressed assonance. V and A share ten instances of stressed assonance. The implication is that the poet must have considered it a perfectly legitimate type of rhyme.[76]

(11:249), but more frequently than in A (4:277). It is also found in Alex., cf. p. 92; see below.

[71] Apokop. (Legr.) B "corrects": 'μεταί σου/πέσου' and is followed by Apokop. (Alex. St.): 'μετ' ἔσου/πέσου'.

[72] Deliyannaki 2000: 188 characterises these rhymes as " really problematic".

[73] Cf. Pochert 1991: 19-22, where the distinction is made between partial and full identity between the intermediate consonant(s). As mentioned, Pochert does not make this distinction in the case of unstressed assonance. Here again, I only include cases with full identity between the consonants. Pochert's third sub-category, identity in sound between the stressed vowels and the intermediate consonants, but not between the unstressed vowels, is not seen in *Apokopos*.

[74] VA 19-20, 23-24, 57-58, 79-80, 101-02, 251-52, 263-64, 315-16, 319-20, 465-66, 491-92 – V 207-08, 295-96, 311-12, 441-42, 479-80; 495-96 – A 233-34, 281-82, 283-84, 379-80; [525-26, 539-40, 553-54].

[75] V 207-08 πάσχουν/διδάσκουν, VA 263-64 -εύει/-εύγει, VA 315-16 αντάμα/πράγμα, VA 319-20 ἐβιάσθην/πλάστην, A 379-80 -ισέν μας/-ωσέ μας; V 495-96 ("epil.") λάρυγγά των/χαράν των.

[76] The frequency of stressed and unstressed assonance varies a lot in Greek vernacular poems, cf. Pochert 1991: 26. Stressed assonance of the type found in *Apokopos*, is seen in five out of 444 couplets in Falier., Ist./Enypn. (cf. pp. 88-89) and in three out

e) Difference in the distribution of final -ν:

Both versions have twenty-five couplets in which the rhyme units differ as to a final -ν, while they are otherwise identical in sound.[77] As mentioned, V numbers 249 whole couplets (incl. 11 in "epil.") and A 277 (incl. 16+[16]). Thus the proportion of rhymes with the difference of a single -ν is so large in both versions, that neither the copyist Demetrios nor the editor Kalliergis can have considered it an imperfection.[78] In a few cases the difference is exclusively due to orthographic inconsistency, e.g. in A 69-70 λαλοῦσι/δοῦσιν and V 405-06 ἑσπέραν/θυγατέρα.[79] In nearly all the other cases, the difference could also be regarded as merely orthographic. In most cases however, the removal or the addition of a -ν would imply the change of a standard form to a dialect form, e.g. in VA 63-64 ἐπῆγα (1. sing.)/ἐφύγα[ν] (3. pl.) and VA 321-22 διαγείρου[ν]/τριγύρου, or of a learned/archaistic form to a vernacular/modern, e.g. in VA 85-86 χώρα[ν]/τώρα and VA 373-74 τὸ σπουδάζει[ν]/νὰ θαυμάζῃ – or the other way round in V 201-02 ἐξαγοράρη[ν]/γομάρι⟨ν⟩ and V 209-10 σπίτι⟨ν⟩/κοίτη[ν].[80] At least two cases, moreover, VA 23-4 ἐστάθην (1. sing.)/τ' ἄνθη and VA 45-6 νά 'ρθη/ἐπάρθην (1. sing.), indicate that a real difference in sound existed occasionally in

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of 163 in Falier., Log. (Bakk.-v. Gem.) (cf. p. 57), i.e. much more rarely than in *Apokopos*. It is also found in Alex. (cf. p. 92), where the number of couplets with stressed (d) and unstressed (c) assonance together with half-rhymes (b) is 76 – in a total of 1471 couplets, a smaller number than in *Apokopos* A (24:277).

[77] VA 17-18, 45-46, 61-62, 63-64, 75-76, 83-84, 85-86, 165-66, 321-22, 353-54, 373-74, 417-18, 431-32, – V 7-8, 39-40, 103-04, 179-80, 193α-94α, 201-02, 209-10, 341-42 (ante corr.), 359-60, 381-82, 405-06, 457-58 – A 47-48, 69-70, 81-82, 169-70, 189-90, 237-38 (post corr.), 287-88, 313-14, 327-28, 413-14, 441-42; 503-04.

[78] In the case of *Rimada tou Alexandrou,* which numbers 1471 couplets, D. Holton points out that the editor of the 1553 edition has removed or added the -ν in six of the mere ten instances where this difference is found in the 1529 edition, cf. Alex., pp. 91, 196 (ad l. 109). Holton argues that since editors or printers of reprinted texts obviously considered a superfluous -ν an imperfection of rhyme, the modern editor ought to remove it wherever possible. In the case of *Apokopos,* Deliyannaki 2000: 188 calls such rhymes "really imperfect – by modern standards".

[79] See above Ch. 2.2.2 and 2.3.2 on the general inconsistency in the treatment of the final -ν. Cf. Apokop. (Alex. St.), p. 195.

[80] In Alex., D. Holton turns nine archaistic forms into modern by removing a final -ν and one modern into an archaistic by adding a -ν. (Add to the list on p. 91: 993-4 [cf. p. 196] and delete: 383-4 [υἱό{ν} σου] where the -ν though final is not at the end of the rhyme unit.)

the original text.[81] I therefore agree with St. Alexiou's practice of not interfering with the distribution of the final -ν for the sake of the rhyme, and I consider them sufficient or simple rhymes – by the standards of the time.

When we add the numbers of the categories of rhymes which are less than sufficient, or poorer than a simple rhyme, (a+b+c+d), we get the following numbers: version V: (39+4=) 43 couplets out of a total of (238+11=) 249. The percentages of the two parts taken separately and of the total are: 16.4%; 36.4% and 17.3%. Version A: (19+3+[3]=) 25 couplets out of a total of (245+16+[16]=) 277, which gives the following percentages: 7.8%; 18.8%; [18.8%] and 9%.

f) If we then add these numbers to the numbers of rich rhymes listed below (g1+g2+h) and subtract the sum from the total number of couplets, we get the total number of sufficient or simple rhymes: version V: (117+3=) 120 couplets, or 49.2%; 27.3% and 48.2%. Version A: (132+8+[11]=) 151 couplets, or 53.9%; 50%; [68.8%] and 54.5%.

It is clear that the rhyme quality is better in A than in V, and that, in both versions, it is poorer in the "epilogue" than in the rest of the poem.

Traditionally, the term "rich rhyme" is used for two different aspects of rhyme quality, namely for rhyme units in which the identity in sound exceeds the requirements of a sufficient or simple rhyme (phonetically rich), as well as for rhyme units which are made up of words belonging to different grammatical categories (grammatically rich).[82]

g) Rhymes are phonetically rich when the identity in sound begins before the last stressed vowel. I distinguish between two types:

1) Rhymes in which the consonant(s) preceding the stressed vowel are phonetically identical:[83]

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[81] In Apokop. (Alex. St.), p. 229 Alexiou mentions these two cases and states categorically "that in Bergadis' versification 'the final -ν is not taken into consideration' in the rhyme". In *Rimada tou Alexandrou* there is one such example: 1671-2 κεῖνο/ 'Ελλήνων, cf. Alex., p. 91.

[82] Thus e.g. in Stavrou 1974. See further e.g. Pochert 1991: 24-34 and Kokolis 1993: 31-33, 81-98.

[83] The definition in Kokolis 1993: 33 only covers the next sub-category and excludes this type as being phonetically rich. Pochert 1991: 24, on the other hand, even includes rhymes in which there is only partial phonetic identity between the consonant(s) preceding the stressed vowel.

There are twelve such rhymes in V (ten plus two) and sixteen in A (twelve plus two plus two) – including a few cases with the difference of a final -ν (one in V and (2+1=) three in A).[84]

2) Rhymes in which not only the consonant(s) but also the vowels *preceding the stressed vowel* are phonetically identical:
There are fourteen such rhymes in V (thirteen plus one) and seventeen in A (fourteen plus three).[85]

The percentages of the two types of phonetically rich rhymes are, in V: 9.7%; 27.3% and 10.4% and in A: 10.6%;[86] 31.3%; [12.5%] and 11.9%.

h) I consider rhymes grammatically rich, when the two "rhyme words" belong to different parts of speech or represent different inflectional forms of the same part of speech.[87]

There are sixty grammatically rich rhymes in V (59+1) and seventy-one in A (68+1+[2]) – including cases with the difference of a final -ν (eleven in V and seventeen in A). Thus, the percentages of grammatically rich rhymes in the different parts of the two versions, as well as of the whole of each, are the following: V: 24.8%; 9.1% and 24.1% – A: 27.8%;[88] 6.3%; [12.5%] and 25.6%.[89]

When we add the numbers of the different categories of rich rhymes (g1+g2+h), we get the following numbers: version V: (82+4=) 86 couplets

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[84] **VA** 49-50, 115-16, 171-72, 185-86, 217-18, 239-40, 321-22, 407-08 – **V** 77-78, 369-70; 497-98, 501-02 – **A** 81-82, 105-06, 427-28, 487-88; 495-96, 503-04; [527-28, 555-56].

[85] **VA** 3-4, 5-6, 33-34, 119-20, 133-34, 141-42, 143-44, 175-76, 183-84, 271-72, 419-20, 489-90 – **V** 105-06; 508-09 – **A** 197-98, 467-68; 497-98, 507-08, 517-18.

[86] Deliyannaki 2000: 189 gives "almost 16%" as the result for Apokop. (Panagiot.) A 3-490.

[87] Pochert 1991: 25, 29 reserves the term "[grammatically] rich" for the second category. Thus, the percentages she gives for the nine poems are not directly comparable to those given below. Kokolis 1993 prefers to use terms such as "interesting" and "attractive" or "pleasant" in order to avoid using the term "rich" in this connection.

[88] Deliyannaki 2000: 190 gives 32.4% as the result for lines 3-490 in Apokop. (Panagiot.) A.

[89] This corresponds to the "one fourth" of the couplets which van Gemert 1979: 34 describes as having "πλούσια ὁμοιοκαταληξία", adopting the term used in Stavrou 1974: 105. A. van Gemert states that the percentage of such [grammatically] rich rhymes is roughly the same in Falieros' poems. See Falier., Ist./Enypn., p. 89 n. 9 on the percentage of rich rhymes in some other vernacular poems.

out of a total of (238+11=) 249. The percentages of the two parts taken separately and of the total are: 34.5%; 36.4% and 34.5%. Version A: (94+5+[4]=) 103 couplets out of a total of (245+16+[16]=) 277, which gives the following percentages: 38.4%; 31.3%; [25%] and 37.2%.

Fourteen of the grammatically rich rhymes in V and (15+[2]=) seventeen in A are echo rhymes.[90] There are also two echo rhymes in V (219-20, 444-45) and five in A (219-20, 339-40, 349-50, 444-45, 459-60) which are not grammatically rich. (The latter are included in the number of sufficient or simple rhymes above). Thus the total percentages of echo rhymes in V are 6.7%; 0% and 6.4%, and in A 8.2%;[91] 0%; [12.5%] and 7.9%.

Finally, the grammatically rich rhymes in VA 107-08, 409-10 and A 297-98 are mosaic rhymes.[92] In percentages these figures give, in V: 0.8%; 0% and 0.8% and in A: 1.2%;[93] 0%; [0%] and 1.1%.

The relative frequencies of rich rhymes confirm what was stated above, that the rhyme quality is better in A than in V, and that, except for phonetically rich rhymes, it is poorer in the "epilogue" than in the rest of the poem. The reason for the high percentage of phonetically rich rhymes in the "epilogue" is the high frequency of "grammatically simple" and banal rhymes, such as are made up of identical inflectional endings, e.g. the participle endings in -μένος.

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[90] VA 99-100, 137-38, 139-40, 141-42, 175-76, 189-90, 223-24, 279-80, 327-28, 341-42, 363-64, 367-68 = 421-22 ≈ 433-34 – A 311-12 ; [527-28], [543-44]. For the definition of an echo rhyme, see e.g. Kokolis 1993: 61-64.

[91] Deliyannaki 2000: 190 gives 10.65% as the result for Apokop. (Panagiot.) A 3-490.

[92] For the definition of a mosaic rhyme, see e.g. Kokolis 1993: 49-51.

[93] Deliyannaki 2000: 190 gives 2.5% as the result for Apokop. (Panagiot.) A 3-490.

SYNOPTIC EDITION OF VERSIONS *A* AND *V*

Introduction

The principles

In accordance with the conclusions drawn in Ch. 2.7, I present the text of A and V synoptically.

I follow A and V as faithfully as possible. Thus, I only make what I consider to be simple self-evident corrections of obvious errors, and I refrain from introducing any correction into one version which presupposes a knowledge of the equivalent reading of the other version. As a consequence, a number of problematic readings, especially in V but also in A, that cannot be safely corrected without having recourse to the other version are left untouched. That is to say, I consider such readings to be *loci desperati*.

The editorial choices I make in these cases are discussed in the *Commentary*, as are all the editorial choices which cannot be directly deduced from the present exposition of the principles underlying my edition.

Orthography

On questions of orthography I have, on the whole, followed the standard set by M. Triantafyllidis and others in the *Νεοελληνική Γραμματική (τῆς Δημοτικῆς)* [ΟΕΣΒ] ('Αθῆνα 1941). (This orthographic standard corresponds by and large with that at which both V and A are aiming.) This means, among other things, that the orthographic distinction between certain "subjunctive" and indicative forms has been maintained – without introducing the *iota subscriptum* into the texts of V and A. Furthermore, the multiple accent system has been employed, but without the breathing on ρ- and with certain other deviations from the Byzantine standard: e.g. the acute accent replaces the circumflex in words such as γλώσσα, γύρον, ἀκτίνες, ἀλεύριν.

I do, however, render loan words in the simplest form, e.g. σα(γ)ίτα and φουσάτο with a single consonant, as in V and A. With regard to dialect

forms, I follow van Gemert (Falier., Ist./Enypn., p. 93 and Glossary) and write e.g. ἴντα, ἴτις, ὀγιά, ὀκαί, εἰσμίον, ἀπείν and ἀπείτις.

On other points I have preferred more conservative solutions. I keep the ending -ιν in feminine substantives of the old 3. declension, in accordance with A and V. I also keep the "temporal" augment in those past tense forms in version A which preserve it, e.g. ὠρέχθην 20, and introduce it in all other past tense forms with an initial vowel in both versions, e.g. ὠλίγαινεν 58 A and ὠρέχθην 20 V.

Finally, I have introduced capital letters and "modern" punctuation. Phonetic variants ín V and A have been maintained, and also variants such as -νδ(ρ)-/-ντ(ρ)-, -σθ-/-στ- and the like, which are in all probability pure-ly orthographic. The distribution of final -n has only been changed in very few instances which are marked with brackets in the text.

I have tacitly normalised all cases of iotacistic spelling variations and all cases of confusion of ε/αι, ο/ω, β/υ, υ/φ and γγ/γκ, and I have changed νπ to μπ, e.g. σύνψυχος > σύμψυχος 79 V, and τζ to τσ, e.g. ἐτσάκισε(ν) 12 AV. As a main rule, I have also tacitly normalised all cases of fluctuation between single and double consonant, both within words and in sandhi, with the exception of -ν ν-. A few changes, I have made in sandhi, are noted in the *apparatus*.

Unless already indicated in A and V, I do not indicate elision or aphaeresis: for example, I reproduce καὶ from A and V regardless of the metre. I render the elided καὶ as κ' before front vowels and as κι before back vowels. Where A and V indicate elision/aphaeresis, I normalise according to modern standards and write e.g. κ' ἐφάνη, κ' ἐγὼ and ν' ἀκοῦς.

Unlike Panagiotakis, I have kept all the apostrophes in A which are not totally out of harmony with modern practice and I have not added vowels which have been omitted in accordance with the metre.

I have tacitly brought the word-division into line with modern rules. In two or three instances of particular interest I have, however, recorded such corrections in the *apparatus*. Prepositional groups which function as adverbs are written in two words if the original ending of the regimen is preserved, e.g. κατὰ λεπτόν, but in one word if the ending is newly coined, e.g. εἰσμίον and διαταῦτος.

Finally, I have tacitly supplied the missing accents and breathings and changed others according to rules of the *Νεοελληνική Γραμματική*. The few instances of transposition of the accent have, on the other hand, been

recorded in the *apparatus*. In order to distinguish the relative pronoun from the adverb I standardise the accentuation: ὁποὺ and ὅπου, cf. *Comm.* 23. I have not followed the usual practice of transposing all unmetrical accents on syllables with "grammatical synizesis", nor that of Panagiotakis who has transposed such unmetrical accents on certain metrical syllables, e.g. in 3^1, 30^α, 54^β etc., but not on others, e.g. in 73 (on the 2nd), 141 (on the 4th), 10 (on the 12th), 37 (on the 10th) etc. On the whole, I have refrained from making corrections which would be motivated exclusively by a consideration for metre or rhyme.

For the same reason, I do not delete initial vowels or final consonants which render a line hypermetric, if they merely represent a conservative way of spelling a word. But for the benefit of the reader, I place such characters within parentheses to indicate that they should be left out, when the line is read aloud. Most editors would delete such vowels, as Panagiotakis does. They blame the copyists and/or editors for the metrical flaws, believing that the poet's autograph manuscript must have displayed a perfect concordance between orthography and metre or, at least, that such was the poet's intention. Even in cases where they accept the possibility of inadequacies in the autograph, they therefore see fit to restore what they believe was the reading intended by the poet.

In order to get an overview of the extent of the orthographic normalisation, the reader is advised to compare the present exposition of principles with the accounts of the orthography of V and A in chapters 2.2.2 and 2.3.2.

The apparatus criticus

The apparatus criticus is negative, but lemmata are given where misunderstandings would otherwise be likely to occur.
I only record corrections (proposed) by previous editors or other contributors which I have adopted myself; I do, however, record all cases where Panagiotakis introduces readings from V into his "critical transcription" of A.

The text of A and V

The line numbering follows Apokop. (Alex. St.) which, in turn, follows Apokop. (Legrand) B, as far as version B is concerned.

Symbols and abbreviations

<u>In the text</u>

[ ]	words/characters deleted by an editor
< >	words/characters added by an editor
( )	characters which, for the sake of metre, must be left out during reading/recital
italics	*locus desperatus*

<u>In the apparatus criticus</u>

A	Nikolaos Kalliergis ed. (Venice 1509) [copy in Sélestat]
B	da Sabbio/di Santa Maria ed. (Venice 1534) [copy in Munich]
V	Cod. Vind. theol. gr. 244, ff. 98^{v}-103^{r}
Alexiou	Apokop. (Alex. St.)
Legrand	Apokop. (Legr.) B
Panagiot.	Apokop. (Panagiot.) A
Kakridis	Kakridis 1953
Politis	Politis 1959
van Gemert	van Gemert 1979

ac	ante correctionem	prior to a correction made by the copyist
pc	post correctionem	after a correction made by the copyist
i.l.	in linea	on the line
s.l.	supra lineam	above the line
litt.	littera, -ae	character(s)
add.	addidit	added (/supplemented) by/in..
coni.	coniecit	conjecture (/proposed) by/in..
corr.	correxit	corrected by/in..
del.	delevit	deleted by/in..
om.	omisit	omitted by/in..
scr.	scripsit	thus rendered by/in..
(̣)	denotes my interpretation of a (more or less) illegible character	

The text

'Απόκοπος τοῦ Μπεργαδῆ, ρίμα λογιοτάτη,
τὴν ἔχουσιν οἱ φρόνιμοι πολλὰ ποθεινοτάτη

Μίαν ἀπὸ κόπου ἐνύσταξα, νὰ κοιμηθῶ ἐθυμήθην·
ἤθεκα στὸ κρεβάτιν μου κ' ὕπνον ὑποκοιμήθην.
'Εφανίσθη μου κ' ἔτρεχα εἰς λιβάδιν ὡραιωμένον,
φαρὶν ἐκαβαλίκευγα, σελοχαλινωμένον·
κ' εἶχα στὴν ζῶσιν μου σπαθίν, στὸ χέρι μου κοντάριν,
ζωσμένος ἤμουν ἄρματα, σαγίτες καὶ δοξάριν.
Κ' ἐφάνη με όκ' ἐδίωχνα μὲ θράσος ἐλαφίνα·
ὦρες ἐκοντοστένετο καὶ ὦρες μὲ βίαν ἐκίνα.
Προυνὸν τοῦ τρέχειν ἤρχισα τάχα νὰ βάλω χέρα·
ἔτρεχα ὥστε κ' ἐτσάκισε τὸ σταύρωμαν ἡ μέρα.
Κ' εὐθὺς ἀπὸ τὰ μάτια μου ἐχάθηκεν τὸ λάφιν
καὶ πῶς καὶ πότ' ἐχάθηκεν ἐξαπορῶ τοῦ γράφειν.
Λοιπὸν τὸ τρέχειν ἔπαυσα οὕτως καὶ τὸ σπουδάζειν
καὶ τὸ ξετρέχειν τ' ἄπιαστον καὶ τὸ φαρὶν κολάζειν.
Καὶ ἀγάλι' ἀγάλι' ἐπήγαινα, σιγὰ σιγὰ περπάτουν,
τὸν κόσμον ἐξενίζουμου, τ' ἄνθη καὶ τὰ καλά του.
Καὶ πρὸς τὴν δείλην ἔσωσα στοῦ λιβαδιοῦ τὴν μέσην
κ' ηὗρα δεντρὸν ἐξαίρετον καὶ ὠρέχθην τοῦ πεζεύσειν.
'Επέζευσα εἰς τὸ δεντρὸν κ' ἔδεσα τ' ἄλογόν μου
καὶ τ' ἄρματα ἐξεζώστηκα, θέτω τα στὸ πλευρόν μου.
'Ο τόπος ὅπου ἐπέζευσα, λέγω ἐκεῖ ὅπου ἐστάθην,
ἦτον τοῦ λιβαδιοῦ ὀφαλὸς κ' ἦτον γεμάτος τ' ἄνθη.
Τὸ δέντρον ἦτον τρυφερὸν κ' εἶχεν πυκνὰ τὰ φύλλα,
εἶχεν καὶ σύγκαρπον ἀθὸν καὶ μυρισμένα μῆλα.
Καὶ μυριαρίφνητα πουλιὰ στὸ δέντρον φωλεμένα
κατὰ τὴν φύσιν καὶ σκοπὸν ἐλάλειν τὸ καθένα.
Καὶ ἀπὸ τὰ κάλλη τοῦ δεντροῦ, τὴν ἡδονὴν τοῦ τόπου
καὶ τῶν πουλιῶν τὴν μελωδίαν καὶ ὅλημερνοῦ τοῦ κόπου
ὡς ἀπὸ βιᾶς ἠκούμπησα τοῦ περιανασάνω
κ' ἐστοχαζόμην τὸ δεντρὸν εἰς τὴν κορφὴν ἀπάνω.
Κ' ἐφάνη με, εἶδα ἐκάθετον μελίσσιν φωλεμένον

4 ἀποκοιμήθην Panagiot. 5 'Εφάνιστή Panagiot. 23 ὁποῦ (bis) A

Μίαν ἀπὸ κόπου ἐνύσταξα, νὰ κοιμηθῶ ἐθυμήθην· *f 98v*
ἔθηκα εἰς τὸ κλινάρι μου, ὕπνον ἀποκοιμήθην.
Ἐφανίστη μου κ' ἔτρεχα λιβάδιν ὡραιωμένον,
φαρὶν ἐκαβαλίκευα, σελοχαλινωμένον·
νά 'χω σπαθὶν εἰς τὸ πλευρόν, στὴν χέρα μου κοντάρι,
ζωσμένος ἤμουν ἄρματα, σαγίτες καὶ δοξάριν.
Ἐφάνιστή μου κ' ἔδιωχνα μὲ θράσος ἐλαφίνα·
ὧρες ἐκοντοστέκετον καὶ ὧρες μὲ βία ἐκίνα.
Πουρνὸν τὸ τρέχειν ἤρχισα τάχα νὰ βάλω χέρα
κ' ἔτρεχα ὧς οὗ κ' ἐτσάκισεν τὸ σταύρωμαν ἡ μέρα.
Κ' εὐθὺς ἀπὸ τὰ μάτια μου ἠφάνισεν τὸ λάφι
καὶ πῶς καὶ πότε ἠφάνισεν ἐξαπορῶ τοῦ γράφει.
Λοιπὸν τὸ τρέχειν ἔπαυσα ὁμοίως καὶ τὸ σπουδάζειν
καὶ τὸ ξετρέχειν τὸ ἄπιαστον καὶ τὸ φαρὶν κολάζειν.
Καὶ ἀγάλι' ἀγάλια πήγαινα, σιγὰ σιγὰ ἐπερπάτουν,
τοῦ τόπου νὰ ξενίζωμαι, τ' ἄνθη καὶ τ' ἀγαθά του.
Καὶ πρὸς τὸ δείλιν ἔΐσωσα στοῦ λιβαδίου τὴν μέσην *f 99r*
κ' ηὗρα δενδρὸν ἐξαίρετον καὶ ὠρέχθην τοῦ πεζεύσειν.
Ἐπέζευσα εἰς τὸ δενδρὸν κ' ἔδεσα τ' ἄλογόν μου
καὶ τ' ἄρματα ἐξεζώστηκα, θέτω τα στὸ πλευρόν μου.
Καὶ ὁ τόπος ὅπου ἐπέζευσα, λέγω ἐκεῖ ὅπου ἐστάθην,
ἦτον τοῦ λιβαδίου ὀφαλὸς κ' ἦτον γεμάτος τ' ἄνθη.
Τὸ δένδρον ἦτον τρυφερὸν κ' εἶχεν πυκνὰ τὰ φύλλα,
εἶχεν καὶ σύναθον καρπὸν καὶ μυρισμένα μῆλα.
Καὶ μυριοαρίφνητα πουλία στὸ δένδρον φωλεμένα
κατὰ τὴν φύσιν καὶ σκοπὸν ἐλάλει τὸ καθένα.
Καὶ ἀπὸ τὰ κάλλη τοῦ δενδροῦ, τὴν ἡδονὴν τοῦ τόπου
καὶ τῶν πουλιῶν τὴν μελωδίαν καὶ ὁλημερνοῦ τοῦ κόπου
ὡς ἀπὸ βίας μου ἐκούμπισα τοῦ περιανασάνω
κ' ἐστοχαζόμην τὸ δενδρὸν εἰς τὴν κορφὴν ἀπάνω.
Κ' ἐφάνη μου, εἶδα ἐκάθετον μελίσσι φωλεμένον

5 ἐφάνηστη V^{ac} 9 ἐφανιστή V 12 ὡς οὐκαιτζάκησεν V 16 ἀπίαστον V

κ' εἶχε τὸ μέλι σύγκερον, πολὺν καὶ συνθεμένον.
Εὐθὺς τ' ἀνέβην ὥρμησα καὶ τὴν τροφὴν ὠρέχθην
καὶ τὸ μελίσσιν μὲ θυμὸν ἀπομακρὰς μ' ἐδέχθην.
Λοιπὸν ἀνέβην στὸ δενδρὸν μὲ βίαν πολλὴν καὶ κόπον
καὶ, ὅπου ἤβλεπα τὴν μέλισσαν, ἐκάθιζα στὸν τόπον.
Ἤπλωσ', ἐπίασα ἐκ τὸ κερὶν κ' ἤφαγ' ἀπὸ τὸ μέλι
κ' εἶπε μου μέσα ὁ λογισμός: δῶσ' τῆς ψυχῆς τὸ θέλει.
Ἔτρωγα, οὐκ ἐχόρταινα, ἤρπουν καὶ πάντ' ἐπείνουν
καὶ ὡς πεινασμένος εἰς τὸ φὰν ὕστερα πάλ' ἐκίνουν.
Κ' ἡ μέλισσα οὐκ ἔπαυεν πάντα νὰ μὲ τοξεύη
καὶ τὸ δεντρὸν ἠρχίνισεν, ὡς εἶδα, νὰ σαλεύη,
νὰ συχνοτρέμη, νὰ χαλᾶ, νὰ δείχνη κάτω νά 'ρθη·
κ' ἐγὼ τὸ φὰν ἐσκόλασα καὶ ἀπὸ τοῦ φόβου ἐπάρθην.
Καὶ ἐστοχαζόμην τὸ δεντρόν, τοὺς κλώνους του τριγύρου,
καὶ πάλιν μέσα τὸ ἔβλεπα, τίς τό 'σειεν ἐσυντήρουν.
Καὶ δύο, μ' ἐφάνην, ποντικοὶ τὸ δένδρον ἐγυρίζαν,
ἄσπρος καὶ μαῦρος, μὲ σπουδὴν τοῦ ἐγλείφασιν τὴν ρίζαν.
Εἰς τόσον τὸ κατέφεραν καὶ ἔκλινε νὰ πέση,
ὅθεν ἡ ρίζα τὴν κορφὴν ἐκέλευσε νὰ θέση.
Κ' ἐγὼ τὸ δεῖν το ἐτρόμαξα, νὰ κατεβῶ ἐβιάσθην,
ἀλλ' ὡς μελίσσιν εἰς τὸ φὰν ἔμεινα ἐκεῖ κ' ἐπίασθην.
Τὸ δένδρον, ὅπου ἤλπιζα νὰ στέκετ' εἰς λιβάδιν,
ἦτον εἰς φρούδιν ἐγκρεμνοῦ κ' εἰς σκοτεινὸν πηγάδιν.
Καὶ ὡς ἔκλινεν, μ' ἐφαίνετο, τὸν ἐγκρεμνὸν ἐζήτα
κ' ἡ μέρα πάντ' ὠλίγαινεν κ' ἐσίμωνεν ἡ νύκτα.
Καὶ ἀπείτις τὴν ἀπαντοχὴν τῆς σωτηριᾶς μου ἐχάσα,
ὅθεν εἰς τέλος ἔμελλε νὰ καταντήσω ἐπίασα.
Καὶ δράκοντ' εἶδα φοβερὸν στοῦ πηγαδίου τὸν πάτον
κ' ἤχασκεν κ' ἐκαρτέρει με πότε νὰ πέσω κάτω.
Λοιπὸν τὸ δένδρον ἔπεσε κ' ἐγὼ μετ' αὖτ' ἐπῆγα
καὶ τὰ πουλιὰ ἐπετάσασιν κ' οἱ μέλισσες ἐφύγαν·
καὶ ἐφάνη μ', ἐκατήντησα στοῦ δράκοντος τὸ στόμα
καὶ ἐμπῆκα εἰς μνῆμα σκοτεινόν, εἰς γῆν κι ἀνήλιον χῶμα.

55 ὀποῦ A 66 κἀνήλιον A

κ' εἶχεν τὸ μέλι σύγκερον πολλὰ καὶ συνθεμένον.
Κ' εὐθὺς τὸ ἀνέβην ὥρμησα καὶ τὴν τροφὴν ὠρέχθην
καὶ τὸ μελίσσι μὲ θυμὸν ἀπὸ μακρέα μ' ἐδέχθην.
Λοιπὸν ἀνέβην τὸ δενδρὸν μὲ βίαν πολλὴν καὶ κόπον
καὶ, ὅπου ἔβλεπα τὴν μέλισσα, ἐκάθιζα στὸν τόπον.
Ἤπλωσα, ἐπίασα ἀπὸ τὸ κερίν, ἤφαγα ἀπὸ τὸ μέλιν
κ' εἶπεν μου μέσα ὁ λογισμός: δῶσ' τῆς ψυχῆς τὸ θέλει.
Κ' ἔτρωγα καὶ οὐ χόρταινα, ἤρπουν καὶ πάντα ἐπείνουν
καὶ ὡς πεινασμένος εἰς τὸ φὰ ὕστερα πάλι ἐκίνουν.
Καὶ ἡ μέλισσα οὐκ ἔπαυε πάντα νὰ μὲ δοξεύη
καὶ τὸ δενδρὸν ἐκίνησεν, ὡς εἶδα, νὰ σαλεύη,
νὰ συχνοτρέμη, νὰ χαλᾶ, νὰ δείχνη χάμαι νά 'ρθη·
κ' ἐγὼ τὸ φὰν ἐσκόλασα καὶ ἀπὸ τοῦ φόβου ἐπάρθην.
Κ' ἐστοχαζόμην τὸ δενδρὸν εἰς τὴν κορφὴν ἀπάνου
καὶ πάλιν μέσα τό 'βλεπα, τίς νὰ τὸ κλίνη ἐτήρουν.
Καὶ δύο, μ' ἐφάνη[σαν], ποντικοὶ τὸ δένδρον ἐγυρίζαν,
ἄσπρος καὶ μαῦρος, μὲ σπουδῆς ἐγλείφασιν τὴν ρίζαν.
Εἰς τόσο τὸ κατήφεραν ὅτι ἔκλινε νὰ πέση,
ὅθεν ἡ ρίζα τὴν κορφὴν ἐκέλευσεν νὰ θέση.
Κ' ἐγὼ τὸ δεῖν ἐτρόμαξα, νὰ κατηβῶ ἐβιάσθην,
ἀλλὰ ὡς μελίσσι στὸν ἀγρὸν ἔμεινα κ' ἐπιάσθην.
Καὶ τὸ δενδρόν, ὅπου ἤλπιζα νὰ στέκεται εἰς λιβάδιν,
ἦτον εἰς φρούδιν ἐγκρεμνοῦ καὶ εἰς σκοτεινὸν πηγάδιν.
Καὶ ὡς ἔκλινεν, μ' ἐφαίνετον, τὸν ἐγκρεμνὸν ἐζήτα
καὶ ἡ ἡμέρα ἐπλήρωνεν, ἔφθανεν καὶ ἡ νύκτα.
Καὶ ἀφότις τὴν ἀπαντοχὴν τῆς σωτηρίας ἐχάσα,
πόθεν εἰς τέλος ἔμελλεν νὰ καταντήσω ἐπιάσα.
Καὶ δράκον εἶδα φοβερὸν στοῦ πηγαδίου τὸν πάτον·
ἔχασκεν κ' ἐκαρτέρειε με πότε νὰ πέσω κάτω.
Λοιπὸν τὸ δένδρον ἔπεσε κ' ἐγὼ μετ' αὗτο ἐπῆγα
καὶ τὰ πουλία ἐπετάξασιν καὶ οἱ μέλισσες ἐφύγαν·
κ' ἐφάνη μου, ἐκατήντησα στοῦ δράκοντος τὸ στόμα
κ' ἐμπῆκα εἰς μνῆμα σκοτεινόν, εἰς γῆν, ἀνήλιον χῶμα.

44 εἶδεν V 49 delevi 54 καὶ πι-άσθην V^{pc}s.l.: καὶ βιάσθην V^{ac}
55 ὁπου V

Καὶ ἐκεῖ ὅπου κατήντησα, στὸν σκοτεινὸν τὸν τόπον,
ὄχλον μ' ἐφάνην κ' ἤκουσα καὶ ταραχὴν ἀνθρώπων·
διὰ τό 'μπα μου νὰ μάχουνται, διὰ μένα νὰ λαλοῦσι·
καὶ ἐδόθη λόγος μέσα των νὰ πέμψουσι νὰ δοῦσιν,
τίς εἰς τὸν Ἄδην ἔσωσεν, τίς ταραχὴν ἐποῖκεν
καὶ τίς τὴν πόρταν ἤνοιξε, διχῶς βουλὴν ἐμπῆκεν.
Καὶ δύο μ' ἐφάνην κ' ἤλθασι μαῦροι καὶ ἀραχνιασμένοι,
ὡς νέων σκιὰ καὶ χαραγή, μυριοθορυβουμένοι.
Κλιτὰ μ' ἐχαιρετήσασιν, ἥμερα μ' ἐσυντύχαν
κ' ἐγὼ ἐκ τοῦ φόβου ἐπάρθηκα, τί ἀποκριθῆν οὐκ εἶχα.
Λέγουν μου: "Πόθεν καὶ ἀπὸ ποῦ; Τίς εἶσαι; Τί γυρεύεις;
Καὶ δίχως πρόβοδον ἐδῶ στὸ σκότος πῶς ὁδεύεις;
Πῶς ἐκατέβης σύψυχος, συζώντανος πῶς ἦλθες,
καὶ πάλιν στὴν πατρίδα σου πῶς νὰ στραφῇς ἐκεῖθες;
Ὁποὺ στὸν Ἄδην κατεβῆ οὐ δύναται γιαγείρειν·
μόνε ἡ νεκρανάστασις (ἠ)μπορεῖ νὰ τὸν ἐγείρη.
Τὰ χνότα σου μυρίζουσι καὶ τὰ λινά σου λάμπουν·
νὰ εἶπες λιβάδιν ἔτρεχες καὶ μονοπάτια κάμπου·
ἀπὸ τὸν κόσμον ἔρχεσαι, τῶν ζωντανῶν τὴν χώραν!
Εἰπέ μας ἂν κρατεῖ οὐρανὸς κι ἂν στέκει ὁ κόσμος τώρα.
Ἀστράπτ', εἰπέ μας, ἢ βροντᾶ κι ἂν συννεφιᾶ καὶ βρέχει
καὶ ὁ Ἰορδάνης ποταμὸς ἂν κυματεῖ καὶ τρέχει·
καὶ ἂν εἶναι κῆποι καὶ δεντρά, πουλιὰ νὰ κιλαδοῦσι
καὶ ἀνὲ μυρίζου τὰ βουνιὰ καὶ τὰ δεντρὰ ν' ἀθοῦσι·
ἂν εἶ⟨ν'⟩ λιβάδια δροσερά· φυσᾶ γλυκὺς ἀέρας;
Λάμπουσιν τ' ἄστρα τ' οὐρανοῦ καὶ αὐγερινὸς ἀστέρας;
Καὶ ἀνὲ σημαίνουν οἱ ἐκκλησιές, νὰ ψάλλουν οἱ παπάδες
καὶ ἂν γέρνουνται καὶ τὴν αὐγὴν ν' ἅφτουσι τὲς λαμπάδες·
παιδιὰ καὶ νὰ μαζώνουνται, νέοι, τὸ καλοκαίριν
καὶ νὰ περνοῦν τὲς γειτονιὲς κρατώντ' ἀπὸ τὸ χέριν
καὶ μετὰ πόθου τὴν αὐγὴν νὰ παρατραγουδοῦσι
καὶ σιγανὰ νὰ περπατοῦν, μὲ τάξιν νὰ περνοῦσι;
Γίνουνται γάμοι καὶ χαρές, παράταξες καὶ σκόλες;

67 ὁποῦ A 82 μόνον Panagiot. 86 κἀν A 87 κᾶν A 91 ἀν ἦ AB: add. Legrand

Κάτω ὅπου ἐκατήντησα, στὸν σκοτεινὸν τὸν τόπον,
ὄχλον μ' ἐφάνη κ' ἤκουσα καὶ ταραχὴν ἀνθρώπων·
διὰ τό 'μπα μου νὰ μάχωνται, διὰ μένα νὰ λαλοῦσιν·
κ' ἐδόθη λόγος μέσα τους νὰ πέψουσιν νὰ δοῦσιν,
τίς εἰς τὸν Ἅδην ἔσωσεν, τίς ταραχὴν ἐποῖκεν
καὶ τίς τὲς πόρτες ἤνοιξεν καὶ ὡς ἄβουλα ἐμπῆκεν.
Καὶ δύο, μ' ἐφάνη, ἤλθασιν μαῦροι καὶ ἀραχνιασμένοι,
ὡς νέων σκιὰ καὶ χαραγή, μυριοθορυβουμένοι.
Γλυκέα μ' ἐχαιρετήσασιν, ἥμερα μ' ἐσυντύχαν
καὶ ὡς τοὺς εἶδα ὁ ταπεινός, τί ἀποκριθῆν οὐκ εἶχα.
Λέγουν μου: "Πόθεν καὶ ἀπὸ ποῦ; Τίς εἶσαι; Τί γυρεύεις;
Καὶ δίχως πρόβοδον ὁδοῦ στὸ σκότος πῶς πορεύεις;
Πῶς ἐκατέβης σύμψυχος, συζώντανος πῶς ἦλθες,
καὶ πάλε στὴν πατρίδα σου πῶς νὰ στραφῆς ἐκεῖθες; *f 99ᵛ*
Ὁποὺ στὸν Ἅδην κατηβῆ οὐ δύναται γυρίσει·
οὐκ εἶδα ἡ νεκροανάστασις μόνον νὰ τὸν γυρίση.
Τὰ χνότα σου μυρίζουσιν καὶ τὰ λινά σου λάμπουν·
νά 'πες λιβάδιν ἔτρεχες καὶ μονοπάτιν κάμπου·
ἀπὲ τὸν κόσμον ἔρχεσαι, τῶν ζωντανῶν τὴν χώραν!
Εἰπέ μας ἂν κρατεῖ ὁ οὐρανὸς καὶ ἂν στέκει ὁ κόσμος τώρα.
Εἰπὲ ἂν ἀστράπτει καὶ βροντᾷ καὶ ἂν συγνοφᾷ καὶ βρέχει
καὶ ὁ Ἰορδάνης ποταμὸς ἂν κυματεῖ νὰ τρέχη
καὶ ἂν εἶν' περ(ι)βόλια καὶ δενδρά, πουλία νὰ κιλαδοῦσιν
καὶ ἂν μυρίζουν τὰ δενδρὰ καὶ τὰ λαγκάδια (ν') ἀχοῦσιν.
Εἶναι λιβάδια δροσερά; Φυσᾷ γλυκὺς ἀέρας;
Φέγγουσιν τ' ἄστρη τ' οὐρανοῦ καὶ αὐγερινὸς ἀστέρας;
Καὶ ἂν σημαίνουν οἱ ἐκκλησίες καὶ ψάλλουν οἱ παπάδες
καὶ ἂν ἀνάφθου τὴν αὐγὴν κανδήλια καὶ λαμπάδες·
παιδία καὶ ἂν μαζώνονται, νέοι, τὸ καλοκαίρι
καὶ νὰ διαβαίνουν τὴν αὐγὴν κρατώντα ἀπὸ τὸ χέρι
καὶ μετὰ πόθου τὴν αὐγὴν νὰ παρατραγουδοῦσιν
καὶ σιγανὰ νὰ περπατοῦν, μὲ τάξιν νὰ περνοῦσιν;
Γίνονται γάμοι καὶ χαρές, παράταξες καὶ σκόλες;

75 ἡμέρα V 79 συνζώντανος V

100 Φιλοτιμοῦνται οἱ λυγερὲς τάχα καὶ χαίροντ' ὅλες;

115 καὶ ἂν τὸ Σαββάτον βιάζουνται ἀπ' ὥρας νὰ σκολάσουν,
νὰ ἐμπαίνουσιν εἰς τὸ λουτρόν, νὰ ἐβγαίνουσιν ν' ἀλλάσσουν·
καὶ τὸ ταχὺ τὴν Κυριακὴν τὴν ὄψιν τως νὰ νίβγουν
καὶ σκολινὰ νὰ βάνουσι, στὴν ἐκκλησί' ἂν παγαίνουν·
καὶ ἂν μετὰ βάγιων καὶ μαντιῶν οἱ ἀρχόντισσες γυρίζουν
120 καὶ ὡς ἀπὸ μόσχου καὶ λουτροῦ περνώντα νὰ μυρίζουν·
νά 'χουν οἱ ἄρχοντες αὐλές, παλάτια καὶ τρικλίνους
καὶ ἂν ἔναι θάρρος εἰς αὐτοὺς καὶ ὑπεριψιὰ εἰς ἐκείνους·
νὰ σύρνουσιν ὑποταγές, στοὺς κάμπους νὰ τεντώνουν
καὶ μὲ γεράκια καὶ σκυλιὰ περδίκια νὰ ζυγώνουν·
125 καὶ ἂν προτιμεύγουν γέροντες μικροὶ καὶ 'κοδεσπότες,
ὡσὰν ἐπροτιμεύγουντα, ὅντεν ἐζοῦμαν τότες.

101 Τὸν κόσμον τὸν ἐδιάβαινες, τὲς χῶρες τὲς ἐπέρνας,
οἱ ζωντανοὶ ὁποὺ χαίρουνται, ἂν μᾶς θυμοῦντ' εἰπέ μας·
εἰπέ μας, θλίβουνται διὰ μᾶς ἢ κόπτουνται καμπόσον;
Σὰν ὄντε μᾶς ἐθάψασιν, τάχα λυποῦνται τόσον;
105 Βαστᾶς μαντάτα καὶ χαρτιά, παρηγοριὲς θλιμμένων
ἐδῶ στὸν Ἅδην τὸν πικρὸν καὶ τὸν ἀσβολωμένον;
Ἀνάγνωσέ μας τὰ χαρτιὰ καὶ πέ μας τὰ μαντάτα
καὶ εἴτι στὸν Ἅδην ἔχωμεν, δῶσ' μας τ' αὐτὰ καὶ νά τα!"
Καὶ εἰς πᾶσα λόγον ἔκλαιγαν, εἰς πᾶσα δύο στενάζαν:
110 "Σκόρπισε, χῶμαν ἄλαλον! Ἄνοιξε, γῆς!" ἐκράζαν·
"Κ' οἱ πόρτες τοῦ Ἅδου ἂς χαλαστοῦν, νὰ πέσουν οἱ κατῆνες,
νὰ ἔμπη τὸ δρόσος τ' οὐρανοῦ, νά 'μπουν τοῦ ἡλίου οἱ ἀκτίνες,
[νὰ ἰδῇ ὁ εἷς τὸν ἄλλον μας, (ὀ)λίγη φωτιὰ ἂς προβάλη·
ἂν ἔχουν οἱ νέοι τὴν ὄψιν τως καὶ οἱ λυγερὲς τὰ κάλλη.]"

127 Εἶδα τους πῶς ἐκόπτουντα καὶ πῶς ἀναστενάζαν,
καὶ ὁ κόσμος πῶς πορεύεται νὰ τῶν εἰπῶ μ' ἐβιάζαν.

115-126 ante 101-112 transposui 121 ἀρχόντησες A: coni. van Gemert 113-114 delevi

Φιλοτιμοῦνται οἱ λυγερὲς τάχα καὶ χαίρονται ὅλες;

καὶ ἂν τὸ Σαββάτο βιάζονται ἀπὸ ὥρας νὰ σχολάσουν,
νὰ μπαίνουσιν εἰς τὸ λουτρόν, νὰ βγαίνουσιν ν' ἀλλάσσουν
καὶ τὸ ταχὺ τὴν Κυριακὴν τὴν ὄψιν τους νὰ νίβγουν
καὶ σκολινὰ νὰ βάλλουσιν, στὴν ἐκκλησίαν νὰ πάγουν·
καὶ μὲ βαγίων καὶ μανδίων οἱ ἀρχόντισσες γυρίζουν
καὶ ὡς ἀπὸ μόσχου καὶ λουτροῦ περνώντας νὰ μυρίζουν·
νά 'χουν οἱ ἄρχοντες αὐλές, παλάτια καὶ τρικλίνους
καὶ ἂν ἔναι θράσος μέσα τους καὶ παρρησία σ' ἐκείνους,
καὶ νά 'χουσιν ὑποταγές, στοὺς κάμπους νὰ τεντώνουν
καὶ μὲ γεράκια καὶ σκυλία περδίκια νὰ ζυγώνουν·
καὶ ἂν προτιμοῦνται οἱ λυγερές, οἱ μέσες καὶ οἰκοδεσπότες,
ὡσὰν ἐπροτιμεύονταν, ὅταν ἐζοῦμαν τότες.

Στὸν κόσμον τὸν ἐπέρασες, στὲς χῶρες τὲς ἐπέρνας,
οἱ ζωντανοὶ ὁποὺ χαίρονται, ἂν μᾶς θυμοῦνται εἰπέ μας·
καὶ ἂν ἔν' καὶ θλίβονται διὰ μᾶς ἢ ἂν κόπτονται καμπόσο·
ὡσὰν ὄντε μᾶς ἔθαψαν, τάχα λυποῦνται τόσον;
Βαστᾶς μαντάτα ἢ χαρτία, παραγγελίες θλιμμένων
ἐδῶ στὸν Ἄδην τὸν πικρὸν καὶ ἀπολησμονημένον;
Ἀνάγνωσέ μας τὰ χαρτία καὶ πέ μας τὰ μαντάτα
καὶ εἴτι στὸν Ἄδην ἔχωμεν, δῶσ' μας αὐτὰ καὶ νά τα!"
Καὶ πᾶσαν λόγον ἔκλαιγαν καὶ πᾶσα δύο στενάζαν:
"Σκόρπισε, χῶμαν ἄλαλον! Ἄνοιξε, γῆς!" ἐκράζαν·
"Οἱ πόρτες τοῦ Ἄδου ἂς χαλαστοῦν καὶ ἂς πέσουν οἱ κατῆνες,
νά 'μπη τὸ δρόσος τ' οὐρανοῦ καὶ τοῦ ἡλίου οἱ ἀκτίνες,
[νὰ δῆ ὁ εἷς τὸν ἄλλον μας, ἅμαν τὸ φῶς προβάλη·
καὶ ἂν ἔχουν οἱ νέοι τὴν ὄψιν τους καὶ οἱ λυγερὲς τὰ κάλλη.]"

Εἶδα τους πῶς ἐκόπτονταν καὶ πῶς ἀναστενάζαν,
καὶ ὁ κόσμος πῶς πορεύεται νὰ τοὺς εἰπῶ μ' ἐβιάζαν.

115-126 ante 101-112 transposui 118 πάγουν V^{pc}: πήγ- V^{ac}
121 ἀρχόντισες V: coni. van Gemert 124 σχηλία V 104 λυπόνται V
113-114 delevi

Καὶ ὡσὰν ἐψυχοπόνεσα καὶ κάποσα ἐλυπήθην,
καὶ ὁ κόσμος πῶς πορεύεται νὰ τῶν εἰπῶ ἐθυμήθην,
εἶπα των: "Οὐρανὸς κρατεῖ καὶ ὁ κόσμος πάλιν στέκει·
ἐκ τὰ θυμᾶσθε τίποτας οὐκ ἔλειψεν ἀπέκει:
ἀνθεῖ, καρπίζει, γεωργεῖ, φυτρώνει καὶ μυρίζει,
χρόνος ὁ δωδεκάμηνος ὡσὰν τροχὸς γυρίζει.
Ἄλλοι τὸν κόσμον χαίρουνται καὶ ἐσᾶς οὐδὲν θυμοῦνται,
καὶ ἄλλους οἱ πόνοι δαπανοῦν, γιὰ λόγου σας λυποῦνται".
Λέγουν με: "Αὐτοὶ ὁποὺ χαίρουνται ἔχουν ἐδῶ μοιράδιν
ἐκ τοὺς ἐθάψαν εἰς τὴν γῆν κ' ἔβαλαν εἰς τὸν Ἅδην;"
"Αὐτοί", λέγω, "ὁποὺ χαίρουνται αὐτοῦ μοιράδιν ἔχουν,
ἀλλ' ἀπολησμονῆσαν των ὀκαὶ ἀπ' αὐτοὺς ἀπέχουν.
Μὲ ἄλλους τὸν βίον τως χαίρουνται καὶ αὐτῶν ἐλησμονῆσαν,
νὰ εἶπες οὐκ εἶδαν τους ποτὲ οὐδὲ στὸν κόσμον ἦσαν".
Καὶ ἀναστενάξαν κ' εἴπασιν: "Οἱ νιὲς ὁποὺ ἐχηρέψαν
τάχα στεφάνιν δεύτερον νὰ βάλουν ἐγυρέψαν;
Ἢ μαῦρα ράσα ἐβάλασιν καὶ τὸν σταυρὸν φοροῦσι
καὶ εἰς μοναστήρια κάθουνται, διὰ ἐμᾶς παρακαλοῦσι;
Μὴ μᾶς τὸ κρύψης, (εἰ)πέ μας το, πῶς εἶναι, πῶς δοικοῦνται·
ἢ μὲ ἄλλους τώρα χαίρουνται καὶ ἐμᾶς οὐδὲν θυμοῦνται;"
Καὶ ὡς εἶδα πόσον κόπτουνται καὶ βιάζουνται νὰ μάθουν,
ἐσίγησα τ' ἀποκριθῆν, τὸ κόπτουνται μὴ πάθουν,
ἀκόντα τὰ γενόμενα μὴ τῶν πληθύνουν πόνοι·
εἶπε μου μέσα ὁ λογισμός: τοῦτο δοικᾶ καὶ σώνει.
Ἔποικα σχῆμα σιωπῆς κ' ἔσεισα τὸ κεφάλιν
καὶ ὀμπρὸς ὀπίσω ἐγύρισα μὴ μ' ἐρωτήσουν πάλιν.
Καὶ ἐκεῖνοι πάλιν πρὸς ἐμὲ ἀρχῆθεν ἐγυρίσαν
καὶ πρὸς τὸ πρῶτον (ἐ)ρώτημαν πάλιν μ' ἀνερωτῆσαν:
"Τί καρτερεῖς τ' ἀποκριθῆν; Ἄνθρωπ', ἀπιλογήσου·
εἰς τὰ πονοῦμεν πόνεσε, (εἰ)ς τὰ πάσχομεν λυπήσου!"
Καὶ κάπου ἀποκρίθην των, εἶπα των: "Τί ἐρωτᾶτε;
Καὶ τί μὲ βιάζετε νὰ πῶ τὸ ἠξεύρω καὶ μισᾶτε;
Ἠξεύρετε τὸ γίνεται· μόνον ἐδὰ οὐκ ἐφάνη:

149 τόσον AB: corr. Legrand 158 πονῶ με πάσχωμε A: corr. Panagiot.

Καὶ ὡσὰν ἐψυχοπόνεσα καὶ κάποσα ἐλυπήθην,
καὶ ὁ κόσμος πῶς πορεύεται νὰ τοὺς εἰπῶ ἐθυμήθην,
εἶπα τους: "Καὶ κρατεῖ ὁ οὐρανὸς καὶ ὁ κόσμος πάλιν στέκει·
καὶ ὀκ τὰ θυμᾶστε τίποτες οὐκ ἔλειψεν ἀπόκει:
ἀνθεῖ, καρπίζει, γεωργᾶ, φυτρώνει καὶ μυρίζει,
χρόνος ὁ δωδεκάπλοκος ὡσὰν τροχὸς γυρίζει.
Ἄλλοι τὸν κόσμον χαίρονται καὶ ἐσᾶς οὐδὲν θυμοῦνται,
ἄλλου⟨ς⟩ οἱ πόνοι δαπανοῦν, διὰ λόγου σας λυποῦνται".
Λέγουν μου: "Ὁποὺ χαίρονται ἔχουν ἐδῶ μοιράδιν
ἐκ τοὺς ἐθάψαν εἰς τὴν γῆν καὶ ἐπέψαν εἰς τὸν Ἄδην;"
Λέγω τους: "Ὁποὺ χαίρονται καὶ | αὐτοὶ μοιράδιν ἔχουν, *f 100r*
ἀλλὰ ἀπαλησμονηθήκετε ὅτι ἀπ' ἐσᾶς ἀπέχουν·
ἅμα τὸν βίον *σας* χαίρονται καὶ *ἐσᾶς* ἀλησμονῆσαν,
νά 'πες οὐκ εἶδα⟨ν⟩ *τους* ποτὲ οὐδὲ στὸν κόσμον *ἦσαν*".
Καὶ ἀναστενάξαν κ' εἴπασιν: "Οἱ νίες ὁποὺ ἐχηρέψαν
τάχα στεφάνιν δεύτερον νὰ βάλουν ἐγυρέψαν;
Ἢ μαῦρα ράσα ἐβάλασιν καὶ τὸν σταυρὸν φοροῦσιν
κ' εἰς μοναστήρια κάθονται, γιὰ μᾶς παρακαλοῦσιν;
Μὴ μᾶς τὸ κρύψης, πές μας το, πῶς εἶναι, πῶς δοικοῦνται·
ἢ μ' ἄλλους τρῶν καὶ πίνουσιν, *διὰ λόγου μας λυποῦνται;*"
Καὶ ὡς εἶδα πῶς ἐκόπτονταν κ' ἐβιάζονταν νὰ μάθουν,
ἐσίγησα τοῦ ἀποκριθῆν, μὴ κόπτωνται καὶ πάθουν,
ἀκόντα *μου τὸ ἐρώτημα* μὴ τοὺς πλεονάσουν πόνοι·
κ' εἶπεν μου μέσα ὁ λογισμός: τοῦτο δοικᾶ καὶ σώνει.
Κ' ἐποῖκα[ν] σχῆμα σιωπῆς κ' ἔσεισα τὸ κεφάλι
καὶ ὀμπρὸς ὀπίσω ἐγύρισα μὴ μ' ἐρωτήσουν πάλι.
Κ' ἐκεῖνοι πάλιν πρὸς ἐμὲν ἀρχήν, θωρῶ, ἐλαλοῦσαν
καὶ πρὸς τὸ πρῶτον ρώτημαν δεύτερον μ' ἐλαλοῦσαν:
"Τί καρτερεῖς τοῦ ἀποκριθῆν; Ἄνθρωπε, ἀπιλογήσου·
εἰς τὰ πονοῦμεν πόνεσε, στὰ πάσχομεν λυπήσου!"
Καὶ κάποτε ἀποκρίθηκα, λέγω τους: "Τί ἐρωτᾶτε;
Καὶ τί μὲ βιάζετε νὰ πῶ τὸ ξεύρω καὶ μισᾶτε;
Οὐδὲν ἠξεύρετε τὸ ἐγίνετον· μόνον ἐδὰ οὐκ ἐφάνη:

135 ὄλλοι V θυμόνται V 136 addidi 142 addidi 144 ναυάλουν V^{pc}
145 ράσι V 148 λυπόνται V 151 τοὺς: μὲ V 153 delevi

φίλον οὐκ ἔχει ὁποὺ θαφῆ, ἀλλ' οὐδ' ⟨ὁπ'⟩ ἀποθάνη.
Λέγει το κ' ἡ παραβολὴ ἀλήθεια καὶ ὄχι ψόμα:
οὐαὶ τὸν βάλουν εἰς τὴν γῆν καὶ τὸν σκεπάση χῶμα!"
Λέγω τους: "Πρὸς ἀπόκρισιν τάχα δοικᾶ σας τοῦτο;
Ἂν δὲ σᾶς σώνει, νὰ σᾶς (εἰ)πῶ τὸ τέτοιον καὶ τοσοῦτον,
πολλὰ ν' ἀναστενάξετε, νὰ μυριολυπηθῆτε
καὶ ὡς ἐξ ἀνάγκης καὶ σπουδῆς στὸν Ἄδην νὰ στραφῆτε.
Ὅμως, ὡς μ' ἐρωτήσετε, θέλω σᾶς τ' ἀναφέρει
στὸν κόσμον πῶς πορεύεται τοῦ καθενὸς τὸ ἑταίριν:
Οἱ νὲς ὁποὺ ἐχηρέψασιν ἀλλῶν χείλη φιλοῦσιν,
ἄλλους περιλαμβάνουσιν κ' ἐσᾶς καταλαλοῦσιν.
Στολίζουν τους τὰ ροῦχα σας, στρώνουν των τὰ λινά σας
κ' ἔχουν καὶ λόγον μέσα των μὴ λέγουν τ' ὄνομά σας.
Καὶ τὸν ἐζήσασιν καιρὸν μὲ τὴν ἐσᾶς ὁμάδαν
ἐφάνην τους οὐκ ἔζησαν ἡμέραν ἢ ἑβδομάδαν.
Ζῶντα σας ἐλογίζουντα ἄλλους τοὺς ἠγαποῦσαν·
νὰ λείψετε ἐσπουδάζασιν, νὰ ἐβγῆτ' ἐπεθυμοῦσαν.
Καὶ ἀπεὶν ἐσᾶς ἐθάψασιν τάχα καὶ μαῦρα ἐβάλαν,
ἐδιφορῆσαν ἀπ' αὐτὲς κ' ἔκαμαν πάλιν γάλαν.
Καὶ ἀπ' ἐντροπῆς ἐδείχνασι δάκρυα πικρὰ νὰ χύνουν
καὶ τότ' ἐλέγαν μέσα τως μὲ ἄλλον ἄντρα νὰ μείνουν.
Ἀλήθεια, μοίραν ἀπ' αὐτὲς ἔδειξαν νὰ χηρέψουν,
νὰ κάτσουν εἰς τὰ σκοτεινά, ἄντρα νὰ μὴ γυρέψουν·
καὶ εἰς ὀλιγούτσικον καιρὸν ἐβγῆκαν νὰ γυρίζουν
καὶ νὰ ἐξετρέχουν ἐκκλησιές, τὸν βίον σας νὰ χαρίζουν.
Βαστοῦν κεριὰ καὶ πατερμούς, φοροῦν πλατιὲς ἀμπάδες,
ἀποτρομοῦν καὶ ρίκτουσιν ἁγίασμα ὡσὰν παπάδες.
Καὶ ἀπὸ τὲς ἕξι ἢ ἑπτὰ πᾶσαν ἑορτὴν καὶ σκόλην,
ἀπεὶν σφαλίσουν οἱ ἐκκλησίες καὶ ἀπεὶν μισέψουν ὅλοι,
τὰ μνήματά σας διασκελοῦν καὶ ἀπάνω σας διαβαίνουν,
μὲ τοὺς παπάδες ταπεινά, κουρφὰ νὰ συντυχαίνουν·
τὰ εὐαγγέλια νὰ ἐρωτοῦν, συχνὰ νὰ κατουμύζουν,
μ' ἕναν ἀμάτιν νὰ γελοῦν, μὲ τ' ἄλλο[ν] νὰ κανύζουν.

162 add. Legrand 194 delevi

φίλον οὐκ ἔχει ὁποὺ θαφῇ, ἀλλ' οὐδ' ὀπ' ἀποθάνη.
Μιλεῖ το ἡ παραβολὴ ἀλήθεια καὶ ὄχι ψόμα:
ἀλὶ τὸν βάλουν εἰς τὴν γῆν καὶ τὸν σκεπάση χῶμα!"
Λέγω τους: "Πρὸς ἀπόκρισιν τάχα δοικᾶ σας τοῦτο;
Ἐὰν οὐ δοικᾶ, νὰ σᾶς εἰπῶ τέτοιον καὶ τοσοῦτον,
ὥστε νὰ ἀναστενάξετε, νὰ μυριολυπηθῆτε
καὶ ὡς ἐξ ἀνάγκης καὶ σπουδῆς στὸν Ἅδην νὰ στραφῆτε.
Ὅμως δέ, ἂν τὸ ὁρίζετε, θέλω σᾶς τ' ἀναφέρει
στὸν κόσμον πῶς πορεύεται τοῦ καθενὸς τὸ ταίρι:
Καὶ οἱ νίες ὁποὺ ἐχηρέψασιν ἄλλα χείλη φιλοῦσιν,
ἄλλους περιλαμπώνονται κ' ἐσᾶς καταλαλοῦσιν.
Στολίζουν τους τὰ ροῦχα σας, στρώνουν τους τ' ἄλογά σας,
ἔχουν καὶ λόγον μέσα τους μὴ φέρουν τ' ὄνομά σας.
Καὶ τὸν ἐζήσασιν καιρὸν μὲ τὴν ἐσᾶς ὁμάδαν·
'διατὶ δὲν ἦτον', θλίβονται, 'μία μέρα, μία ἐβδομάδαν'.
Ζώντας σας ἐγνωμιάζασιν ἄλλους τοὺς ἠγαποῦσαν·
νὰ λείψετε ἐσπουδάζασιν, νὰ βγῆτε ἐπεθυμοῦσαν.
Καὶ ἀπότις σᾶς ἔθαψαν τάχατε μαῦρα ἐβάλαν
κ' ἐδιφοροῦσαν ἀπ' αὐτὲς κ' ἐκάμαν πρώιμον γάλα.
Καὶ ἀπὸ ἐντροπή τους ἔδειχναν δάκρυα πικρὰ νὰ χύνουν
καὶ αὐτὲς ἐλέγαν μέσα τους μὲ ἄλλον ἄνδρα νὰ μείνουν.
Ἀλήθεια, μοίραν ἀπ' αὐτὲς ἔδειξαν νὰ χηρέψουν
κ' ἐκάτσαν εἰς τὰ σκοτεινά, πλέα ἄνδρα μὴ γυρέψουν·
καὶ εἰς ὀλιγούτσικον καιρὸν ἐβγῆκαν νὰ γυρίζουν
καὶ νὰ ξετρέχουν ἐκκλησίες, τὸν βίον τους νὰ χαρίζουν.
Βαστοῦσιν τὰ πατερημά, φοροῦν πλατὲς ἀμπάδες
καὶ ἀποτολμοῦν καὶ ρίκτουσιν ἁγίασμα ὡσὰν παπάδες.
Καὶ ἀπὸ τὲς ἔξι καὶ [τὲς] ἑπτὰ πᾶσα ἑορτὴ καὶ σκόλη,
ἀφοῦ ἔβγουν ἐκ τὲς ἐκκλησίες καὶ ἀφὸν μισέψουν ὅλοι,
τὰ μνήματά σας διασκελοῦν καὶ ἀπάνω σας διαβαίνουν,
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διὰ τὰ εὐαγγέλια νὰ ρωτοῦν, συχνὰ νὰ κατουμύζουν,
μὲ ἕναν ὀμμάτι νὰ γελοῦν καὶ μὲ ἄλλο νὰ κανύζουν.
193α Ἴτις τὸν κόσμον φεύγοντα, μισώντα τὴν ὁμάδαν

167 ὥς τις V 176 θλίβοντα V 179 ἀπὸ τίς V 189 delevi

Ἄλλες ἀπὸ *διαβατικόν*, ἄλλες μὲ ὀλίγον βρῶμα
καὶ μὲ τὴν νυκτοσυνοδιὰν κομπώνουνται στὸ στρῶμα.
Μὰ ὅσες πονοῦν ἀπὸ καρδιᾶς καὶ ἀληθινὰ χηρέψουν
κάθουνται εἰς τὰ σκοτεινά, ἄντρα νὰ μὴ γυρέψουν.
Ἀπέχουσιν τὲς ἐκκλησιές, μισοῦν τὰ μοναστήρια
καὶ σφικτομανταλώνουνται, φράσσουν τὰ παραθύρια·
ἔχουν τὸν λογισμὸν παπάν, τὸν νοῦν ἐξαγοράρην,
τοῦ κόσμου τῆς συκοφαντιᾶς φεύγουσιν τὸ γομάριν.
Τὰ ὄρνια πῶς μαζώνουνται ἐλάχετε στὸ βρῶμα
καὶ ὀπίσω τους τ' ἀλλάγι του⟨ς⟩ ὡς φαμελιὰ στὸ δῶμα;
Οὕτως ἐκεῖ μαζώνουνται εἰς αὗτες οἱ πατέρες
καὶ ὡς ἐξ ἀνάγκης κάμνουσιν τὲς νύκτες των ἡμέρες.
Νὰ τὲς κινήσουν πολεμοῦν, νὰ τὲς ξεβγάλουν πάσκουν·
ἀκούσετε τὸ τί λαλοῦν καὶ τί ἔναι τὸ διδάσκουν:
«Κεράτσα, τί σὲ ὠφελᾶ νὰ κάθεσαι στὸ σπίτιν
καὶ νά 'σαι εἰς τὰ σκοτεινὰ σὰν ὄρνιθα στὴν κοίτην;
Κερά, κατέβα ἐκ τὰ ψηλά, κατέβα ἀπὸ τ' ἀνώγια
καὶ πήγαινε στὴν ἐκκλησιὰν ν' ἀκοῦς Θεοῦ τά λόγια.
Τὸν βιὸν ὁποὺ σ' εὑρίσκεται, πράγματα τὰ φυλάσσεις,
ἀπόθεσέ τα εἰς ἐκκλησιές, καὶ σύντομα ν' ἁγιάσης.
Μὴ σὲ πλανέση συγγενής, φίλος μὴ σὲ κομπώση!
Χαρὰ ὁποὺ βάλ' εἰς ἐκκλησιὲς κι ὄχι πτωχοῦ νὰ δώση!»
Ἀλλ' ἀστοχοῦν ὡς τὸ πουλὶν τὸ λέγουν κουφολούπην,
ὀπ', ἂν στοχήση εἰς τὸ πουλίν, ἁρπᾶ στουπιὰ τουλούπιν.
Εἰς αὗτα τὰ κολάζουνται μόνον τὸ⟨ν⟩ κόπον ἔχουν
καὶ ὡς φράροι μὲ ξυλόποδα ἐξεζωνάτοι τρέχουν".
Ἤκουσαν τὰ γενόμενα, ἐμάθαν τὰ ρωτοῦσαν
κ' ἐμυριοαναστενάξασιν εἰς τὰ φρικτὰ τ' ἀκοῦσαν.
Καὶ ἀλλήλως ἐσυντύχασιν, τάχα κουρφὰ 'π' ἐμένα,
πάλιν νὰ μ' ἐρωτήσουσιν, ὡς ἤκουσα τὸν ἕνα.
Καὶ ὁ ἄλλος των ἀρχίνισεν μᾶλλον ν' ἀνατριχώνη·

202 συγκοφαντιᾶς A 204 τοῦ σταλαγητοῦ A: addidi: τως τ' ἀλλάγι τως Panagiot.
216 κὄχι A 219 addidi

194α κ' εἰς μοναστήρια διάγοντα πιάνονται στὴν βροχάδα.
῎Αλλες μὲ *ἀποδιαβατικόν*, ἄλλες μὲ ὀλίγον βρῶμα
ἄλλες μὲ νύκτα συνοδία κομπώνονται στὸ στρῶμα.
Καὶ ὁποὺ πονοῦν ἐγκαρδιακὰ καὶ ἀληθινὰ χηρεύουν
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ἀπέχουσιν τὲς ἐκκλησίες,| μισοῦν τὰ μοναστήρια f 100^r
καὶ σφικτομανδαλώνουνται, φράσσουν τὰ παραθύρια·
ἔχουν τὸν λογισμὸν παπά, τὸν Θεὸν ἐξαγοράρην,
τοῦ κόσμου τὴν συκοφαντία φεύγουσιν, τὸ γομάρι.
Εἶδες τὰ ὄρνεα πῶς μαζώνονται, καθίζουν εἰς τὸ βρῶμα,
καὶ ὀπίσω *εἰς* τὸ ἀλλάγι του⟨ς⟩ κ' *ἡ* φαμελία στὸ δῶμα;
῎Ιτις ἐκεῖ μαζώνονται εἰς αὖτες οἱ πατέρες
καὶ ὡς ἐξ ἀνάγκης πολεμοῦν τὲς νύκτες, τὲς ἡμέρες.
(208) Καὶ ἄκουσε τί ἔν[αι] τὸ λέγουσιν καὶ τί ἔναι τὸ διδάσκουν·
(207) νὰ τὲς πλανέσουν πολεμοῦν, νὰ τὲς κομπώσουν πάσχουν:
«Κυρά, καὶ ἴντα σὲ φελεῖ νὰ κάθεσαι στὸ σπίτι,
νὰ εἶσαι εἰς τὰ σκοτεινὰ σὰν ὄρνιθα στὴν κοίτην;
Πέζευσε ἀπὸ τὴν κλίνην σου, κατέβα ἀπὸ τ' ἀνώγια
καὶ ξέτρεχε τὲς ἐκκλησίες ν' ἀκοῦς Θεοῦ τὰ λόγια.
Καὶ βίον ὁποὺ σοῦ εὑρίσκεται, πράγματα τὰ φυλάσσεις,
βεργέτα τα στὴν ἐκκλησίαν, εἰσμίον, κερά, ν' ἁγιάσης.
Μὴ σὲ πλανέση συγγενής, φίλος μὴ σὲ κομπώση!
Χαρὰ ὁποὺ δώση σ' ἐκκλησία καὶ ἔχη πτωχοῦ νὰ δώση!»
᾿Αλλ' ἀστοχοῦν ὡς τὸ πουλὶν τὸ λέγουν κουφολούπη,
ὁποὺ ἀστοχᾶ εἰ⟨ς⟩ τὸ πουλὶ καὶ ἁρπᾶ στουπία τουλούπι.
Εἰς αὖτα τὰ κολάζονται μόνον τὸν κόπον ἔχουν
καὶ ⟨οἱ⟩ φράροι μὲ ξυλόποδα ξεζώνατοι νὰ τρέχουν".
῎Ηκουσαν τὰ γενόμενα, ἐμάθαν τὰ ρωτοῦσαν
κ' ἐμυριοαναστενάξασιν εἰς τὰ φρικτὰ τ' ἀκοῦσαν.
Καὶ ἀλλήλως ἐσυντύχασιν, τάχα κρυφὰ ἀπὸ μένα,
πάλιν νὰ μ' ἐρωτήσουσιν, ὡς ἤκουσα τὸ⟨ν⟩ ἕνα.
Καὶ *ἀλλήλως ἐδικάζονταν* μᾶλλον ν' ἀνατριχώνη·

202 τοῦ: καὶ V συνκοφαντία V 204 addidi 208 delevi 205 ἐκεῖ μαζώνονται: εἰς αὖ μαζώνεται V 215 μὴ²: να V 217 κουφαλούπη V 218 ἀστοχάη V: addidi τοῦ λούπη V 220 add. Alexiou 224 add. Politis

λέγει: "Τὸ μᾶς ἀνήγγειλε, τοῦτο δοικᾶ καὶ σώνει".
Καὶ ἐκεῖνοι πάλιν πρὸς ἐμέ: "Μηδὲ μᾶς τ' ὀνειδίσης
ἂν δεύτερον (ἐ)ρωτήσωμεν· εἰπέ μας το, ἂν ὁρίσης:
πῶς ὑπομένουν τὸ λοιπὸν οἱ ἄθλιες μας μανάδες
λείποντα υἱοί τως νὰ θωροῦν ὕπαντρες τὲς νυφάδες
καὶ πῶς στέκουν στὰ σπίτια τως δίχως τὴν ὁμιλιάν τως
καὶ πῶς θωροῦν τὰ ροῦχα τως δίχως τὴν ἐλικιάν τως;"
"'Αντάμα", λέγω των, "μ' ἐσᾶς ἐχάσασιν τὸ φῶς τως
κι οὐδὲν θωροῦν τὰ γίνουνται οὐδὲ ψηφοῦν τὸν βιόν τως.
'Αναστενάζουν ὀγιὰ σᾶς, γιὰ λόγου σας λυποῦνται,
τοῦ κόσμου ἐλησμονήσασιν καὶ ἐσᾶς μόνον θυμοῦνται".
Καὶ ἀπείτις τῶν ἐσύντυχα καὶ ἀπείτ' *ἀποκριθῆκαν*,
ἔποικαν σχῆμα σιωπῆς καὶ τὸ ρωτᾶν ἀφῆκαν.
Καὶ ἀναστενάξαν κ' εἴπασιν ὀκάτι καταλόγιν
καὶ ἀθιβολὴν πολύθλιβον κ' ἔμοιαζεν μοιρολόγιν.
Ἄκουσε τί ἔναι τὸ λαλοῦν καὶ τί τὸ τραγουδοῦσαν
καὶ πῶς, ὅσον τὸ λέγασιν, δακρυῶν οὐκ ἐφυροῦσαν:
"Χριστέ, νὰ ράγην τὸ πλακί, νὰ σκόρπισεν τὸ χῶμα,
νὰ γέρθημαν οἱ ταπεινοὶ ἀπὸ τ' ἀνήλιον στρῶμα!
Νὰ γύρισεν ἡ ὄψη μας, νὰ στράφην ἡ ἐλικιά μας,
νὰ λάλησεν ἡ γλώσσα μας, ν' ἀκούσθην ἡ ὁμιλιά μας!
Στὸν κόσμον νὰ πατήσαμεν, στὴν γῆν νὰ περπατοῦμαν
καὶ νὰ καβαλικεύγαμεν, γεράκια νὰ βαστοῦμαν·
καὶ πρὶν ἐμεῖς νὰ σώσασιν στοὺς οἴκους τὰ ζαγάρια,
νὰ δόθην λόγος κ' ἔρχουνται οἱ λείποντες καθάρια,
νά 'δαμεν τίς νὰ ξέβηκεν στὴν συναπάντησίν μας
καὶ τίς νὰ μᾶς ἐδέχθηκεν στὴν πόρταν τῆς αὐλῆς μας·
ἂν κατ' ἀλήθειαν εὕραμεν ὅρκους τοὺς μᾶς ἐλέγαν:
«Μὰ τὸν Οὐράνιον Βασιλιά, τὸν ποιητὴν καὶ μέγαν,
ἂν ἔπαιρνεν κατάλλαμαν ἀντίσηκον ὁ Χάρος,
ψυχήν, σῶμα γιὰ λόγου σας νὰ δώκαμεν μὲ θάρρος».
Καὶ ἴτις μὲ λόγια θλιβερά, μὲ πρικαμένον σχῆμα
καὶ μὲ τ' ἀναστενάγματα καὶ τῶν δακρυῶν τὸ χύμα

231-2 ἐλικιάν τως – ὁμιλιάν τως A: transposui 239 κοὐδὲν A
254 βασιλῆα A

λέγει: "Τὸ μᾶς ἀνήγγειλε[ς], τοῦτο δοικᾶ καὶ σώνει".
Κ' ἐκεῖνοι πάλιν εἰς ἐμέν: "Μηδὲν μᾶς τ' ὀνειδίσης
νὰ δευτερορωτήξωμε· εἰπέ μας το, νὰ ζήσης:
πῶς ἀπομένουν τὸ λοιπὸν οἱ ἄθλιες μανάδες
λείποντα υἱοί των νὰ θωροῦν ὕπανδρες τὲς νυφάδες
καὶ πῶς θωροῦν τὰ ροῦχα τους δίχως τὴν ἐλικίαν τους
καὶ πῶς τοὺς οἴκους ἀνοικτοὺς χωρὶς τὲς φαμελίες τους;"
Λέγω τους: ""Αμα καὶ ἐχάσασιν τὸ φῶς τῶν ὀμματίων σας,
τὰ γίνονται οὐκ *ἠμποροῦν*, οὐδὲ ψηφοῦν τὸν βίον σας.
'Αναστενάζουν, λέγω σας, διὰ λόγου σας λυποῦνται,
τὸν κόσμον ἀλησμόνησαν, μόνον ἐσᾶς θυμοῦνται".
Καὶ ἀπείτις *τὸν* ἐρώτησαν καὶ *αὐτοὶ ἀποκριθῆκαν*
κ' ἐποῖκαν σχῆμα σιωπῆς, τὸ ἐρώτημαν ἀφῆκαν.
Καὶ ἀναστενάξαν κ' εἴπασιν ὀκάτι καταλόγιν,
ἀθιβολὴν πολύθλιβον καὶ ὁμοιάζει μοιρολόγιν.
(242) Καὶ πῶς ὅπου τὸ λέγασιν τὰ δάκρυα τους οὐκ ἐσιγοῦσαν·
(241) ἤκουσε τί ἔν' τὸ λέγασιν καὶ τί ἔν' τὸ λαλοῦσαν:
"Χριστέ, νὰ ράγη τὸ πλακί, νὰ σκόρπισε τὸ χῶμα,
νὰ γέρθημαν οἱ ταπεινοὶ ἀπὸ ⟨τὸ⟩ δόλιον στρῶμα!
Νὰ διάγειρεν ἡ ὄψη μας, νὰ στράφη ἡ ἐλικία μας!

Στὸν κόσμον νὰ πατούσαμεν, στὴν γῆν νὰ περπατοῦμαν
καὶ νὰ καβαλικεύαμεν, γεράκια νὰ βαστοῦμαν·
ὀμπρός μας [διὰ] νὰ πηγαίνασιν σκυλία καὶ ζαγάρια,
νὰ δόθη λόγος κ' ἔρχονται οἱ λείποντες καθάρια,
νά 'δαμεν τίς νὰ ξέβηκεν εἰς συναπάντησίν μας
καὶ τίς νὰ μᾶς ἐδέχθηκεν στὴν πόρταν τῆς αὐλῆς μας·
ἂν κατ' ἀλήθειαν ηὕραμεν ὅρκον τὸν μᾶς ἐλέγαν:
«Μὰ τὸν Οὐράνιον Βασιλέα, τὸν ὕψιστον καὶ μέγαν,
ἂν ἔπαιρνε κατάλλαγμα ἢ ἀντίσηκον ὁ Χάρος,
ψυχὴν καὶ σῶμα *λόγου μας* νὰ *δώσωμεν* μὲ θάρρος».
Καὶ ἴτις μὲ λόγια δολερὰ καὶ ταπεινὸν τὸ σχῆμα
καὶ μὲ τ' ἀναστενάγματα, μὲ τῶν δακρύων τὸ *σχῆμα*

226 delevi 244 addidi 249 delevi

τὸν βιόν μας ἀφεντέψασιν καὶ ἀλλῶν τὸν ἐχαρίσαν,
καὶ μ' ἄλλους χαίρουνταιν αὐτὲς κ' ἐμᾶς ἐλησμονῆσαν.
Οὐαὶ τοὺς ἔθλιψεν λοιπὸν τῶν γυναικῶν τὸ θάρρος,
διατὶ στὸν Ἅδην τοὺς πετᾶ συζώντανους ὁ Χάρος.
Καὶ ὁποὺ τὰ δάκρυα των ψηφᾶ, τὰ λόγια των πιστεύει,
ἀγρίμι(ν) εἰς λίμνην κυνηγᾶ κ' εἰς τὰ βουνιὰ ψαρεύγει.
Γιατί, ὅντε δείχνει καὶ πονεῖ, τότες ἀναγαλλιάζει·
τὴν ἐντροπήν της (ἐ)πεθυμᾶ κ' εἰς τὸ κακὸν σπουδάζει.
Μ' ἕναν ἀμάτιν νὰ γελᾶ, μὲ τ' ἄλλο ν' ἀναδακρυώνη·
τὸ δάκρυον δείχνει καὶ πονεῖ, τὸ γέλιον ὡς κομπώνει.
Φίλον τὸν δείχνει καὶ πονεῖ γοργὸν τὸν ἐξοδιάζει
καὶ παίρνει φόλαν γιὰ σολδίν, καλὰ καὶ δὲν τὸ ξάζει,
καὶ ἀπὸ τὴν φόλ' ἀσημαδὰν κι ἀπ' αὗτον ἀγκινάριν
καὶ ἂν εὕρη πράκτες καὶ καιρόν, περνᾶ τὸ κιντηνάριν".

Καὶ ἀπείτις τὰ κατέμαθαν, ἐμυριαναστενάξαν,
ἐχαμηλῶσαν τὴν φωνὴν καὶ τὸν σκοπὸν ἀλλάξαν.
Κ' ἐθέκασιν τὸ μάγουλον, ὡς εἶδα, στὴν παλάμην
κ' ἐτρέχασιν τὰ δάκρυα τως ὡς τρέχει τὸ ποτάμιν.
Καὶ ὡς εἶδα ἐγὼ τὴν λύπην τως τὴν ἔδειξαν ὀπίσω,
μ' ἔδοξεν τότε ὁ λογισμὸς νὰ τοὺς ἀναρωτήσω·
λέγω των: "Πόθεν καὶ ἀπὸ ποῦ καὶ τοῦτο πῶς ὁμάδιν
καὶ πότες ἐκατέβητε καὶ τί καιρὸν στὸν Ἅδην;"
Ἀκόντα μου τὸ ἐρώτημα κάτω στὴν γῆν ἐπέσαν,
ἔκλαψαν καὶ τὸ βλέμμαν τως πάλ' εἰς ἐμὲν τὸ στρέψαν.
"Αὐτό", λέγουν, "τὸ ρώτημα πλέον μὴν τὸ ρωτήσης,
μὴ μᾶς πληθύνη κίνδυνος· σίγησ', ἀνὲν καὶ ὁρίζης".
Καὶ μετ' ὀλίγον ἀπ' αὐτοὺς εἷς ἐπαρηγορήθην
καὶ τάχα ἐστράφην πρὸς ἐμὲ κ' ἴτις ἀπιλογήθην·
"Λοιπόν, ἀπεὶν τὸ ρώτησες, θέλω σοῦ τ' ἀναγγείλειν
ὡς ἐξ ἀνάγκης ἀπὸ 'δὰ μετὰ πικρὰ τὰ χείλη.
Μάθ', ἀπὸ τὴν πατρίδα μας κατ' εὐγενειὰν κρατοῦμεν·
καὶ ποίαν πατρίδαν, ἐρωτᾶς· δεύτερον νὰ σοῦ ποῦμεν.

262 συζώνταν̣ους A   271 κἀπ' A   290 πατρίδ' ἂν scr. Legrand

τὸν βίον μας ἐχαρίσασιν καὶ ἄλλοι τὸν ἀφεντέψαν,
καὶ μὲ ἄλλους τρῶν καὶ πίνουσιν κ' ἐμᾶς ἐλησμονῆσαν.
Ὀγόι τοὺς ἔθαψεν λοιπὸν τῶν γυναικῶν τὸ θάρρος,
διατὶ στὸν Ἄδην τοὺς πετᾶ συζώντανους ὁ Χάρος.|
Καὶ ὁποὺ τὰ δάκρυα τους ψηφᾶ, τὰ δάκρυα τους πιστεύει, *f 101r*
τ' ἀγρίμια εἰς λίμνη κυνηγᾶ καὶ στὰ βουνὰ ψαρεύγει.
Διατί, ὅτεν δείχνει καὶ πονεῖ, τότε ἀναγαλλιάζει·
τὴν ἐντροπήν της χαίρεται κ' εἰς τὸ κακὸν σπουδάζει.
Μὲ ἕναν ὀμμάτιν νὰ γελᾶ καὶ μὲ ἄλλο νὰ δακρυώνη·
τὸ δάκρυον τάχα καὶ πονεῖ, τὸ γέλιον καὶ κομπώνει.
Φίλον τὸν ἔχει καὶ πονεῖ γοργὸν τὸν ἐξοδιάζει
καὶ παίρνει φόλαν διὰ σολδί, καλὰ καὶ ἃ δὲν ἀξιάζει,
καὶ ἀπὸ τὴν φόλαν 'σημαδὰ καὶ ἀπ' αὔτην ἀγκινάρι
καὶ ἂν εὕρη πράκτες καὶ καιρόν, περνᾶ τὸ κιντηνάρι".

Καὶ ἀπείτις ἐδικάσθησαν κ' ἐμυριοαναστενάξαν,
[κ'] ἐχαμηλῶσαν τὴν φωνὴν καὶ τὸν σκοπὸν ἀλλάξαν.
Κ' ἐθέκασιν τὸ μάγουλον, ὡς εἶδα, στὴν παλάμην
κ' ἐτρέχασιν τὰ μάτια τους ὡς τρέχει τὸ ποτάμιν.
Καὶ ὡς εἶδα ἐγὼ τὴν λύπην τους *ὡς* ἔδειξαν ὀπίσω,
μ' ἔδοξεν τότε ὁ λογισμὸς νὰ τοὺς ἀναρωτήσω·
λέγω τους: "Πόθεν καὶ ἀ⟨πὸ⟩ ποῦ καὶ τοῦτο πῶς ὁμάδιν
καὶ πότε ἐκατέβητε καὶ τί καιρὸν στὸν Ἄδην;"
Καὶ ἀκόντα μου τὸ ἐρώτημαν *ὄψιν τῆς γῆς ἐποῖκαν*
κ' ἐβλέψαν καὶ τὸ βλέμμαν τους καὶ πρὸς ἐμὲν στραφῆκαν·
λέγουν: "Αὐτὸ τὸ μᾶς ρωτᾶς πλέον μὴ μᾶς ρωτήσης,
μὴ μᾶς πλεονάση ὁ κίνδυνος· καὶ σίγησε, ἂν ὁρίσης".
Καὶ μετ' ὀλίγον ἀπ' αὐτοὺς εἷς ἐπαρηγορήθην
καὶ ταῦτα ἐστράφη πρὸς ἐμέν, οὕτως ἀπιλογήθην:
"Μικρόν, ὅπου μὲ ἐρώτησες, θέλω σοῦ τὸ ἀναγγείλει
ὡς ἐξ ἀνάγκης τώρα 'δὰ μετὰ ξερὰ τὰ χείλη.
Μάθε *ἀπὸ* τὴν πατρίδα μας *καὶ* τί γενεὰ κρατοῦμεν·
καὶ ποία ἔναι ἡ πατρίδα μας, δεύτερον νὰ σὲ ποῦμεν.

262 συνζωντανοὺς V 274 delevi 276 τους: μου V 278 μέδοξεν V
279 πόθεν: πότε V addidi 283 πλεῶν V

Ἐμᾶς εἶν' ἡ πατρίδα μας ὅπού 'ναι τὸ λογάριν:
ὡς ἀπὸ φύσιν καὶ λουτροῦ ἐγεύγουντα τὸ ψάριν.
Τόπος ἄγριος, ἀδιάβατος καὶ τῶν πουλιῶν τὸ δάσος·
ἐκεῖ ἐδείχθη(ν) ὑπεριψιὰ κ' ἐπλήθυνεν τὸ θράσος·
καὶ ὅπου τοῦ κόσμου τὴν στρατιὰν ἐνίκησεν τὸ πάλιον
καὶ ὅπου τοῦ κόσμου ἀφέντεψεν τὸ μερτικὸν τὸ κάλλιον.
Ἦτον καθρίπτης τ' οὐρανοῦ, ἦτον τοῦ κόσμου εἰκόνα
καὶ ὡσὰν τ' ἀζάρι ἔβανεν τὰ ἔξι κ' ἐκράτειν τὸ ἕνα.
Ἦτον ἡ κρίσις τῆς σοφιᾶς, τῆς βασιλείας φεγγάριν,
μάνα τῆς πλουσιότητος καὶ τῆς στρατιᾶς ἱππάριν.
Ἦτον ἀντίθετον σκαμνὶν τῆς βασιλειᾶς τῆς Ῥώμης
καὶ τῆς ἀλαζονειᾶς ἀγγειὸν καὶ τῆς διπλῆς τῆς γνώμης.
Εἰς αὔτην ὁ πατέρας μας ἦτον τὴν πόλιν πρῶτος,
νὰ φέγγῃ ὡς ἥλιος τὸ πουρνὸν καὶ ὡς φέγγος εἰς τὸ σκότος.
Εἴχαμεν πρώτην ἀδελφὴν ὁκάπου παντρεμένην,
μακρὰ 'πὸ τὴν πατρίδα μας κι ἀπὸ καιροῦ σταλμένην.
Ἔδοξεν τοῦ πατέρα μας εἰς αὔτην νὰ μᾶς στείλῃ,
νὰ συγχαροῦμεν μετ' αὐτὴν ὡς ἀδελφοὶ καὶ φίλοι.
Καὶ κάτεργον ἀπὸ σκαριοῦ ὥρισεν ν' ἀρματώσουν,
νὰ τὸ κοσμήσουν σύντομα, ρόγαν διπλὴν νὰ δώσουν.
Τὰ παλικάρια ἐφέρνασιν, ὀμπρός του τοὺς ἐστένα,
κ' ἔπαιρνεν ἐκ τοὺς τρεῖς τοὺς δύο καὶ ἀπὸ τοὺς δύο τὸν ἕνα.
Καὶ ἀπείτις τὸ εὐτρέπισεν ἀπ' ἄρματα καὶ πλούτη
καὶ πολεμάρχους καὶ ἄρχοντας καὶ ἀπ' ἀφεντίαν τοσούτην,
αὐτὸς εἰσέβη μετ' ἐμᾶς κ' ἡμεῖς μ' αὐτὸν ἀντάμα
καὶ ὠρέχθην τὴν οἰκονομίαν ὡς ὄμορφόν τι πρᾶγμα.
Καὶ τότ' ἐγονατίσαμεν, ὡς ὥρισεν, ὀμπρός του
καὶ ὅλους ἐμᾶς εἰς προσευχὴν ἐκίνησεν ἀτός του.
Διὰ λόγου μας ἐκόπτετον, μόνον διὰ μᾶς ἐβιάσθην
κ' εἶπεν: «Ἐσὲν παρακαλῶ, γῆς καὶ οὐρανοῦ τὸν πλάστην,
καλὰ νὰ πᾶν, καλὰ νὰ 'ρθοῦν, καλὰ νὰ διαγείρουν
κ' εἰς τὸ τραπέζιν μου καλὰ νὰ τοὺς ἰδῶ τριγύρου».

298 τὰ ζάρη B: τὰ ζάρε A 304 ὡ̣ς[1] A 306 κἀπὸ A

Ἐκεῖ ἔναι ἡ πατρίδα μας τὸ λέσιν *Λεοντάρι*:
ὡς παρὰ φύσιν κ' ἐ⟨κ⟩ λιμοῦ ἐγεύονταν τὸ ψάρι.
Τόπος ἄγριος, ἀδιάβατος, κοίτες πουλιῶν καὶ δάσος·
ἐκεῖ ὅπου *δίκτυα πτερωτὰ* καὶ πλεονάζει θράσος·
καὶ ὅπου τοῦ δρόμου τὴν στρατίαν ἐνίκησεν τὸ *πλάγιον*
καὶ ὅπου τὸν κόσμον ἔλειψεν τὸ μερτικὸν τὸ κάλλιον.
Κ' ἦτον καθρέπτης τοῦ οὐρανοῦ κ' ἦτον τοῦ κόσμου εἰκόνα·
καὶ ὅπου τὸ ἱππάριν ἄφηκεν καὶ αὐτὴν τὴν Χαλκηδόνα

Κ' ἦτον ἀντίθετον σκαμνὶν τῆς βασιλείας τῆς Ρώμης
καὶ τῆς ἀλαζονείας ἀγγεῖον καὶ τῆς διπλῆς τῆς γνώμης.
Κ' εἰς αὔτην ὁ πατέρας μας ἦτον *τῆς Ρώμης* πρῶτος,
νὰ φέγγῃ ὡς ἥλιος τὸ πουρνὸν καὶ ὡς φέγγος εἰς τὸ σκότος.
Κ' εἴχαμεν πρώτην ἀδελφὴν ὀκάπου ὑπανδρεμένην,
μακρὰν ἐκ τὴν πατρίδα μας ἀπὸ καιρὸν βγαλμένην·
κ' ἔδοξεν τὸν πατέρα μας εἰς αὔτην νὰ μᾶς στείλῃ,
νὰ συχαροῦμεν μετ' αὐτὴν ὡς ἀδελφοὶ καὶ φίλοι.
Καὶ κάτεργον ἀπὸ σκαρίου ὥρισε ν' ἀρματώσῃ,
νὰ τὸ ἐξορθώσῃ σύντομα καὶ νὰ τὸ διορθώσῃ.
Τὰ παλικάρια ἐπαίρνασιν καὶ ὀμπρός του τὰ ἐφέρναν,
κ' ἔπαιρνεν ἐκ τοὺς τρεῖς τοὺς δύο καὶ ἀπὸ τοὺς δύο τὸν ἕναν.
Καὶ ἀπότις τὸ ἀρμάτωσεν ἀπὸ ἄρματα καὶ πλούτη
καὶ πολεμάρχους ἄρχοντες καὶ ἀπὸ ἀφεντία τοσούτη,
[κ'] ἐσέβη(ν) αὐτοῦνος μετ' ἐμᾶς κ' ἐμεῖς μ' αὐτὸν ἀντάμα
καὶ ὠρέχθη τὴν οἰκονομίαν, μὴ ἀπ' *αὐτοὺς* λείψῃ πρᾶγμα.
Καὶ ταῦτα ἐγονατίσαμεν, ὡς ἔπρεπεν, ὀμπρός του
κ' ἐστάθημαν εἰς προσευχὴν κ' ἐκίνησεν ἀτός του.
Διὰ λόγου μας ἐκόπτετον, μόνον διὰ μᾶς ἐβιάσθην
κ' εἶπεν: «Ἐσὲν παρακαλῶ, γῆς καὶ οὐρανοῦ τὸν πλάστην,
καλὰ νὰ πᾶν, καλὰ νὰ 'ρθοῦν, καλὰ νὰ διαγείρουν,
νά 'ρθουν καὶ στὸ κρεβάτι μου, νὰ τοὺς ἰδῶ τριγύρου».

291 λεοντ(ά)ρι V 292 add. Alexiou ἐγεύετον V 306 βγαλμέ̣ν̣ην: -ην Vs.l. 310 ἐξορθωσι̣ V 315 delevi ἀνταμα̣ V 316 ἀπ' Vs.l. πρᾶγμα V^{pc}i.l.: λόγον V^{ac} 319 ἐκόπτεντον V

Καὶ ἀφότου μᾶς εὐχίστηκεν, ἐδάκρυσεν κ᾽ ἐξέβην
καὶ τὸν ὑπόλοιπον λαὸν τότ᾽ ὥρισεν κ᾽ εἰσέβην.
Κ᾽ ἔδειξεν μὲ τὸ χέριν του τότε νὰ σηκωθοῦμεν
καὶ τὴν ὁδὸν τοῦ δρόμου μας σύντομα νὰ κρατοῦμεν.
Πάραυτ᾽ ὁ κόμης ὥρμησεν καὶ ἤρχισε νὰ ὁρίση
τῆς ἔξωθεν παραγιαλιᾶς νὰ λύσουν τὸ πλωρήσιν.
Κ᾽ ἐδώκασιν τὰ βούκινα καὶ τὰ παιγνίδια ἐπαῖξαν
κ᾽ οἱ ναῦτες ἐκαθίσασιν ὡς εἶδαν κ᾽ ἐδιαλέξαν.
Τὸ σίδερον ἐσήκωσαν, τότ᾽ ἐλασιὰν ἐστρῶσαν
κ᾽ ἔκαμαν βόλταν λάμνοντα κ᾽ ἔσωσαν εἰς τὴν φόσαν.
Πρὶν ν᾽ ἀποχαιρετήσουσιν, ὅλοι φωνὴν ἐσύραν
καὶ τῆς ὁδοῦ τὸ θέλημα ἐκ τὴν κεφαλὴν ἐπῆραν.
Λοιπὸν τοῦ δρόμου τὴν ὁδὸν ἐπήραμεν καὶ τότες
ὁ νοῦς μας ἐκλονίζετο τὸ στρέμμα νά ᾽ναι πότες.
Καὶ ὁ λογισμὸς ἐκόπτετον καὶ εἰς τὸ κακὸν ἐκίνα·
τὸν θάνατον στὴν ξενιτείαν ὁ νοῦς μας ἐπρομήνα.
Τρεῖς ὧρες οὐκ ἐτρέχαμεν κ᾽ ἐχάθηκεν τὸ κάστρον
κ᾽ εἰς ἄλλην μίαν ἑσπέρωσεν κ᾽ ἐφάνην πρῶτον ἄστρον.
Κ᾽ ἔδειξεν τότ᾽ ἐξαστεριὰ ὁμοίως κ᾽ εὐδιὰ μεγάλη·
ἡ νύκτα ἐκαλοφόρεσεν, τὸ δὲν ἐποῖκεν [ἡ] ἄλλη.
Τὰ παλικάρια ἠγάλλουντα, ὅλοι ἐκαλοφοροῦσαν
καὶ μετὰ πόθου καὶ χαρᾶς τὸν δρόμον ἐκρατοῦσαν.
Ἐκεῖ πρὸς τὸ μεσάνυκτον ἡ ξαστεριὰ ἐσκοτίσθην,
οἱ ἄνεμοι ἐταράχθησαν κ᾽ ἡ θάλασσ᾽ ἐβρουχίσθην.
Ἐσυχνοβρόντα κ᾽ ἤστραπτεν κ᾽ ἡ συννεφιὰ ᾽πονᾶτον·
πῶς νὰ προσφέρη κίνδυνον τότες οἰκονομᾶτον.
Καὶ ὡς τῆς σφαγῆς τὸ πρόβατον εἰς τοῦ σφακτῆ τὸ χέριν
κείτεται δίχ᾽ ἀπαντοχῆς καὶ βλέπει τὸ μαχαίριν,
ἴτις ἐμεῖς τὸν θάνατον ἐμπρὸς τὸν ἐθωροῦμαν·
στὸν Ἄδην νὰ κατέβωμεν ὡς θαρρετὰ κρατοῦμαν,
διατὶ τὰ κύματ᾽ ἤρχουντα ἐνάντιον τοῦ ἀνέμου
κ᾽ οἱ ναῦτες ἐφοβήθησαν κ᾽ ἠρχίσασι νὰ τρέμουν.
Κ᾽ εὐθὺς καθούριν ἔσωσε μὲ τὴν βροντὴν καὶ χιόνιν
καὶ ἅμα τὸ σώσειν ἥρπαξεν τ᾽ ἀριστερὸν τιμόνιν.

342 om. B 355 βροχὴν Panagiot.

Καὶ ἀπείτις μᾶς εὐχίστηκεν, δάκρυον εἶδα καὶ ἐξέβη·
τότε τὸ τσοῦρμα τοῦ | λαοῦ ὥρισεν καὶ ἐσέβη. *f 101*v
Κ' ἔδειξε μὲ τὸ χέρι του τότες νὰ σηκωθοῦμεν
καὶ τὴν ὁδὸν τοῦ δρόμου μας σύντομα νὰ κρατοῦμεν.
Καὶ ταῦτα ὁ κόμης ἤρχισε κ' ἐκίνησε νὰ ορίση
τῆς ἔξω τῆς παραγγελίας νὰ ὁρίση τὸ πλωρήσι.
Κ' ἐδώκασιν τὰ βούκινα καὶ τὰ παιγνίδια ἐπαῖξαν
καὶ οἱ ναῦτες ἐκαθίσασιν ὡς εἶδα⟨ν⟩ κ' ἐδιαλέξαν.
Κ' ἐσήκωσαν τὰ σίδερα, τότ' ἐλασίαν ἐστρῶσαν
κ' ἐποῖκαν γύρον λάμνοντα, κύκλον αὐτοῦ ἐστρῶσαν.
Πῶς ν' ἀποχαιρετήσουσιν, ὅλοι φωνὴν ἐσύραν·
τότις, θωρῶ, τὸ θέλημα τῆς κεφαλῆς ἐπῆραν.
Λοιπὸν τοῦ δρόμου τὴν ὁδὸν ἐπιάσαμεν ἐτότε
καὶ ὁ νοῦς μας ἐλογίζετον τὸ στρέμμα νά 'ναι πότε
Καὶ ὁ λογισμὸς ἐκόπτετον κ' εἰς τὸ κακὸν ἐκίνα·
καὶ θάνατον τῆς ξενιτείας ὁ νοῦς μας ἐπρομήνα.
Τρεῖς ὧρες οὐκ ἐτρέχαμεν κ' *ἐφάνηκεν τὸ ἄστρον*
καὶ εἰς ἄλλην μίαν ἐσπέρωσεν κ' ἐβγῆκεν πρῶτον ἄστρον.
Κ' ἔδειξεν τότες ἐξαστερία καὶ μία εὐδία μεγάλη
καὶ ἡ νύκτα ἐκαλοφόρεσεν, τὸ οὐκ ἐφάνη ἄλλη[ν].
Τὰ παλικάρια ἠγάλλονταν καὶ οἱ ναῦτες ἐγελοῦσα
καὶ μετὰ δόξαν καὶ χαρὰν τὸν δρόμον ἐκρατοῦσαν.
Κ' ἐκεῖ πρὸς τὸ μεσάνυκτο ἡ ἐξαστερία ἐσκοτίσθη
κ' οἱ ἄνεμοι ἐταράχθησαν καὶ ἡ θάλασσα ἐβρουχίσθη.
Κ' ἐκοντοβρόντα κ' ἤστραπτεν κ' *ἤρχιζεν ν'* ἀπονᾶτον·
πῶς νὰ συμφέρη κίνδυνον σύντομα οἰκονομᾶτον.
Καὶ ὡς τῆς σφαγῆς τὸ πρόβατον στοῦ σφάκτη *τὸ μαχαίρι*
καὶ βλέπει τὴν ἀπαντοχὴν στοῦ μαχαιρίου τὴν μούρην,
ἴτις ἐμεῖς τὸν θάνατον ὀμπρός μας ἐθωροῦμαν·
στὸν Ἅδην νὰ κατέβωμεν ἀγκαλιαστὰ ἐκρατοῦμαν,
διατὶ κύματα ἔρχονταν ἀπὸ ἐναντίον τοῦ ἀνέμου
καὶ οἱ ναῦτες ἐφοβήθησαν καὶ ἠρχίσασιν νὰ τρέμουν.
Κ' εὐθὺς καθούριν ἔφτασεν μετὰ βροχῆς καὶ ⟨χι⟩όνι
καὶ ἅμα τὸ σώσειν ἥρπασεν πάραυτα τὸ τιμόνι.

330 addidi 332 γυρῶν V αὐτὸν V 341 μεγ(ά)λι V 342 delevi 355 addidi

Τότε τὸ ξύλον ἔπεσεν στ' ἀριστερόν του πλάγιν
κ' ἔποικεν κτύπον φοβερὸν καί, ὡς ἔδειξεν, ἐράγην.
Καὶ δεύτερον μᾶς ἔσωσε κύμα μὲ τὸ καθούριν
καὶ τὸ νερὸν τ' ἀμέτρητον μᾶς ἤκαμεν κιβούριν.
Ηὗρε μας περιλαμπαστοὺς καὶ σφικταγκαλιασμένους
ἡ τοῦ θανάτου συμφορὰ καὶ ἄπειρα λυπημένους·
κ' εἰς τὸν βυθὸν μᾶς ἔριξεν ἀγκαλιαστοὺς ὁμάδιν
καὶ ὁ Χάρος μᾶς ἐδέχθηκεν σύψυχους εἰς τὸν Ἅδην.
Καὶ τ' ἄλλον τότε τοῦ λαοῦ οὐκ εἴδαμεν τί ἐγένη,
ἀμ' ἐχωρίσαμεν ἐμεῖς καὶ αὐτοὶ ἀπὸ μᾶς ὡς ξένοι.
Ἤμουν ἐγὼ εἴκοσι χρονῶν καὶ αὐτὸς λίγον πλεοτέριν
καὶ ἀμάδι στεφανώθημαν κ' εἶχεν καθεὶς τὸ ταίριν.
Διὰ τοῦτο μᾶς ἐδόθηκεν ἀντάμα νὰ ταφοῦμεν
καὶ ἀντάμα νὰ γυρίζωμεν καὶ νὰ συμπερπατοῦμεν.
Καὶ ἐμεῖς στὸν Ἅδην σώνοντα, σώνει κ' ἡ ἀδελφή μας
κ' ἐβάσταν βρέφος κ' ἤρχετον καί, τὸ στραφῆν καὶ δεῖ μας,
ἐσκόλασεν τὸ βιάζετον, ἔπαυσεν τὸ σπουδάζειν
καὶ βλέποντα τὸ οὐκ ἤλπιζεν ἤρχισε νὰ θαυμάζη
πῶς εἰς τὸν Ἅδην ἔβλεπεν τοὺς ἤξευρεν κ' ἐζοῦσαν
καὶ πῶς τὸν κόσμον ἔχασαν τοὺς εἶδεν κ' ἐπονοῦσαν.
Καὶ μετὰ τοῦτον τὸν σκοπὸν ἤστεκεν κ' ἐσυντήρα
τὰ δύσπιστα νὰ μὴ ξαργῇ καὶ νὰ πιστεύγη μοίρα.
Καὶ κάπου ἐπιστώθηκεν κ' εἶδεν κ' ἐγνώρισέν μας
καὶ ἀπείτις μᾶς ἐγνώρισεν, ἦρθεν κ' ἐσίμωσέ μας
καὶ τὸν καθέναν ἥρπαξεν μὲ πόθον καὶ ἀγκαλιάσθην
κ' ἔπειτα στὸ τραχήλι μας ὕστερ' ἀποκρεμάσθην·
καὶ μετὰ δάκρυα ἐκίνησεν τὴν ὄψιν της νὰ πλύνη
κ' εἶπε μας ἐξενίζοντα: «Τάχα καὶ νά 'σθ' ἐκεῖνοι
τοὺς εἶχα ἀμάτια κ' ἤβλεπα, τοὺς εἶχα φῶς κ' ἐθώρουν,
ἐντιμοτάτους ἤβλεπα, λαμπρὰν στολὴν ἐφόρουν;»
Ἔκλαιν ἐκείνη εἰς μιὰν μερὰν κ' ἡμεῖς ὁμοίως εἰς ἄλλην
καὶ μετὰ δάκρυα ἐσύντυχεν κ' ἐρώτησέ μας πάλιν:
«Πότε τὸ βλέπω ἐγίνετο; Πῶς τὸ θωρῶ ἐσυνέβη;
Καὶ πῶς ἡ Τύχη ἐνάντιον σας νὰ κλώση ἐσυγκατέβη;»

382 κ' ἔπειτα.. A: καὶ στὸ τραχῆλί μας τῶν δυὸ Panagiot.

Τότε τὸ ξύλον ἔπεσεν στὸ ἀριστερὸν τὸ πλάγι
κ᾽ ἐποῖκεν κτύπον φοβερὸν καί, ὡς ἔδειξεν, ἐράγη.
Καὶ δεύτερον μᾶς ἔσωσεν σύντομα τὸ καθούρι
κ᾽ ἐμπῆκεν τὸ ἄμετρον νερὸν κ᾽ ἐποῖκε μας κιβούριν.
Καὶ ηὗρε μας σφικτοαγκαλιαστοὺς καὶ σφικτοαγκαλιασμένους
καὶ τοῦ κινδύνου τῆς φθορᾶς ἄπειρα λυπημένους·
κ᾽ εἰς τὸν βυθὸν μᾶς ἔριψεν ἀγκαλιαστοὺς ὁμάδιν
καὶ ὁ Χάρος μᾶς ἐδέχθηκεν συζώντανους στὸν Ἅδην.
Καὶ τὸ ἄλλον τσοῦρμα τοῦ λαοῦ οὐκ εἴδαμεν τί ἐγίνη
καὶ ἐχωριστῆκαν ἀπὸ μᾶς κ᾽ ἐμεῖς ἀπ᾽ αὐτοὺς ὡς ξένοι.
Καὶ ἤμουν ἐγὼ εἴκοσι χρονῶν καὶ αὐτὸς δύο πλεοτέρι
καὶ ὁμάδι ἐστεφανώθημαν κ᾽ εἶχεν καθεὶς τὸ ταίρι.
Διὰ τοῦτο μᾶς ἐδόθηκεν ὁμάδιν νὰ κρατοῦμεν,
ὁμάδι νὰ γυρίζωμεν καὶ νὰ συμπερπατοῦμεν.
Καὶ ἡμεῖς εἰς Ἅδην σώνοντα, ἔσωσεν ἡ ἀδελφή μας
κ᾽ ἐβάστα βρέφος κ᾽ ἤρχετον καί, τὸ στραφῆν καὶ δεῖ μας,
ἐσχόλασεν τὸ βιάζετον, ἔπαυσεν τὸ σπουδάζειν·
βλέποντα τὸ οὐκ ἤλπιζεν ἤρχιζε νὰ θαυμάζῃ
πῶς εἰς τὸν Ἅδην ἤβλεπεν τοὺς ἤξευρε κ᾽ ἐζοῦσαν
καὶ πῶς τὸν κόσμον τοὺς ἤφηκεν καὶ *πῶς καὶ τώρα ποῦ ᾽σαν.*
Καὶ μετὰ τοῦτον τὸν σκοπὸν ἔστεκεν κ᾽ ἐσυντήρα·
οὐδὲν μπορεῖ νὰ μὴ ξαργῇ καὶ νὰ πιστεύῃ μοίρα.
Καὶ *ἀπείτις* ἐπιστώθηκεν κ᾽ εἶδεν κ᾽ ἐγνώρισέν μας
καὶ ἀπείτις μᾶς ἐγνώρισεν, σύντο⟨μα⟩ ἐσίμωσέν μας
καὶ τὸν καθένα *ἤλλαξεν* μὲ πόθον καὶ ἀγκαλιάσθην
καὶ εἰς τὸν τράχηλον τῶν δύο αὐτὴ ἀπεκρεμάσθη·
καὶ μετὰ δάκρυα ἤρχισεν τὴν ὄψιν μας νὰ πλύνῃ
κ᾽ εἶπε καὶ ἐξενίζετον: | «Τάχατε νά ᾽στ᾽ ἐκεῖνοι *f 102r*
τοὺς εἶχα μάτια κ᾽ ἔβλεπα, τοὺς εἶχα φῶς κ᾽ ἐθώρουν,
κ᾽ ἴτις, ὄντα σᾶς ἔβλεπα, δόξας στολὴν ἐφόρουν;»
Κ᾽ ἔκλαιεν κείνη στὴν μίαν μερίαν κ᾽ ἐμεῖς οἱ δύο εἰς ἄλλην,
καὶ ἀφότου ἐθρηνίστημαν, ἐρώτησέν μας πάλιν:
«Πότε τὸ βλέπω ἐγίνετον; Πῶς τὸ θωρῶ ἐσυνέβη;
Καὶ πῶς τῆς Τύχης τὸ κακὸν ἐπάνω σας ἐσέβη;»

364 συνζοντανοὺς V 378 να μεξαργεῖ V: correxi 380 addidi

Κ' ἐδιάβην ὥρα περισσὴ νὰ τῆς ἀποκριθοῦμεν,
εἰς ὅ,τι μᾶς ἐρώτησεν κατὰ λεπτὸν νὰ ποῦμεν.
Καὶ τότ' ἀπιλογήθημαν μετὰ δακρυῶν καὶ πόνου
κ' εἴπαμεν τὸ μᾶς ἤφερεν ἡ συμφορὰ τοῦ χρόνου·
πῶς τῆς θαλάσσου ὁ κίνδυνος, πῶς ἡ φθορὰ τ' ἀνέμου
στὸν Ἄδην μᾶς ἀπέσωσεν δίχως αἰτίαν πολέμου:
«Ἔρχοντας τότες εἰς ἐσὲ μὲ πόθον νὰ σὲ δοῦμεν
μὲ τοῦ πατρός μας τὴν εὐχὴν καὶ πάλιν νὰ στραφοῦμεν,
ἡ εὐχὴ κατάρα ἐγίνετον κ' ἡ προσευχή του βάρος
καὶ θάνατος ὁ δρόμος μας καὶ τὸ ταξίδιν Χάρος.
Καὶ τοῦτον πότ' ἐγίνετον λέγω μικρὸν σημάδιν:
ἀκόμη ἀπὸ τὰ ροῦχα μας βλέπεις ὑγρὰ μοιράδιν».
Ἀκόντα *μου τὸ ρώτημαν* ἔκλαιγεν κ' ἐθρηνᾶτον
κ' εἶπεν: «Οὐαὶ τοὺς καρτερεῖ τὸ δολερὸν μαντάτον,
ὁποὺ στὸν Ἄδην ἔπεψαν μίαν νύκτα, μίαν ἑσπέραν
τοὺς εἴχασιν παρηγοριάν, δύο υἱοὺς καὶ θυγατέραν!
Τὸν Χάρον τως ἐσπείρασιν, θάνατον ἐθερίσαν,
κόπους τοὺς ἀγωνίζοντα ἀλλῶν τοὺς ἐχαρίσαν.
Ἀνθὸς ἦτον ἡ δόξα των, λουλούδιν ἡ χαρά των,
διὰ ταῦτα ὁ ἥλιος ἔφερεν τὸ δολερὸν μαντάτον.
Στὰ χιόνια ἐθεμελιώσασιν κ' εἰς τὸ νερὸν ἐκτίσαν·
τώρα τὰ χιόνια ἐλύσασιν καὶ τὰ νερὰ σκορπίσαν.
Τὸ θεμελίωσαν ἔπεσεν, τὸ ἔκτισαν ἐράγη
καὶ ἡ καρδία τως μὲ σπαθὶν δίστομον τώρα ἐσφάγην.
Ἡ Τύχη τὸ δοξάριν της *ἐνάντιον τὸ ἐκοκιάσεν*
κ' εὐκαίρεσεν τὴν σπούρδαν της ὥστ' ἀποὺ τοὺς ἐφτίασεν.
Μὲ τὴν καρδίαν τως ἤκαμεν σημάδιν τοῦ δεξιώτη
κ' ἔριξεν τὲς σαγίτες της ἀπὸ ὕστερον ὧς πρώτην·
καὶ ἀπ' ὅλες μία δὲν ἔσφαλεν, ὅλους ἐπλήγωσέν τους·
ποῦ νὰ τῶν δώση δὲν εἶχε πλία, διατὶ ἐθανάτωσέν τους».
Καὶ ἀπείτις ἐθρηνήσαμεν κ' ἐκλάψαμεν ἀμάδιν,

411 χίονια A 412 χίονια A 420 τ(ῶν) A

Καὶ διέβην ὥρα περισσὴ νὰ τῆς ἀποκριθοῦμεν,
εἰς εἴτι μᾶς ἐρώτησεν κατὰ λεπτὸν νὰ ποῦμεν.
Καὶ ταῦτα ἐπιλογήθημαν μὲ δάκρυα καὶ μὲ πόνους·
εἴπαμεν *τοῦτο* ἤφερεν ἡ συμφορὰ *τοὺς ἀνέμους*

στὸν Ἅδην μᾶς ἐπέτασαν δίχως αἰτία πολέμου:
«Ἔρχοντα τότε πρὸς ἐσὲν μὲ πόθον νὰ σὲ δοῦμεν
ἐκ τοῦ πατρός μας ὁρισμὸν καὶ πάλιν νὰ στραφοῦμεν,
ἡ εὐχὴ κατάρα ἐγίνετον κ' ἡ προσευχή του βάρος
καὶ θάνατος ὁ δρόμος μας καὶ τὸ ταξίδιν Χάρος.
Καὶ τοῦτο πῶς ἐγίνετον, λάβε μικρὸν σημάδιν:
ἀκόμη ἀπὸ τὰ ροῦχα μας εἶναι ὀγρὰ μοιράδιν».
Καὶ ἀκόντα τὰ γινόμενα ἔκλαιγεν κ' ἐλυπᾶτον·
λέγει: «Ἀλὶ *ὁποὺ* καρτερεῖ *τὰ δολερὰ μαντάτα,*
τοὺς εἰς τὸν Ἅδην ἔπεμψαν μίαν νύκταν, μίαν ἑσπέραν
τοὺς εἴχασιν παρηγορία, δύο υἱοὺς καὶ θυγατέρα!
Τὸν Χάροντα ἐσπείρασιν, θάνατον ἐθερίσαν,
κόπους τοὺς ἠγωνίζονταν ἀλλῶν τοὺς ἐχαρίσαν.
Ἄθος ἦτον ἡ δόξα τους, λουλούδιν ἡ χαρά των,
καὶ ταῦτα [τα] ὁ ἥλιος τό 'φερεν τὸ δόλιον τὸ μαντάτον.

Καὶ ταῦτα ἐσκορπίσθησαν, τὸ ἐκτίσαν ἐχαλάσαν.

Κ' ἡ Τύχη τὸ δοξάριν της εἰς ἕνα δύο ἐσιάσεν
κ' ἐγέμισεν τὴν σπούρδαν της, σαγίταν ἐκοκιάσεν.
Καὶ στὴν καρδίαν του⟨ς⟩ ἔποικεν σημάδιν τοῦ δεξιώτη
κ' ἔριξεν τὴν σαΐταν της ἀπό 'στερη ὡς τὴν πρώτην·
καὶ ἀπ' ὅλες οὐκ ἠστόχησεν, ὅλους ἐπλήγωσέν τους·
καὶ τοῦ κινδύνου συμφορὰ κοντὰ ἐσίμωσέν τους».
Καὶ ἀφότις *ἐθρηνίστηκαν* κ' *ἐθλίβησαν* ὁμάδιν,

393 ἐπηλογίθηκαν V 400 θάνατον τοῦ δρόμου V 403 ἔκλεγαν καὶ λυπόνταν V 405 ἐσπέραν: -σ- V s.l. 409 των: τον V^{pc}: τους V^{ac} 410 delevi 416 της: του V 417 addidi ἔποικεν Alexiou: ἔμπικεν V 418 της: του V ἀποστερῆ V 419 ὅλους: ὅλαις V τους: τες V 420 τους: τες V

τότε τὴν ἐρωτήσαμεν: «Κ' ἐσὺ πότε στὸν Ἅδην;»
'Ακόντα μας τὸ ἐρώτημαν ἔκλαψεν κ' ἐλυπήθην
καὶ ἀφότου ἐστράφην πρὸς ἐμᾶς, ἴτις ἀπιλογήθην:
«Κείτοντα στὸ κρεβάτιν μου μυριοθορυβουμένη
(ὀκτὼ μηνῶν, μ' ἐφαίνετον, ἤμουν ἐγγαστρωμένη)
ἐφάνη μου στὸν ὕπνον μου κάτινες μ' ἐλαλῆσαν
καὶ λέγουν με: 'Τί κάθεσαι; Τ' ἀδέλφια σου ἐβουλῆσαν!'
Εὐθὺς τὰ ἐντός μου ἐπέσασιν καὶ συγκοπὴ μ' ἐσέβη
κ' ἐπῆγεν κάτω τὸ παιδὶν καὶ ἄνω ἡ ψυχή μου ἐξέβη.
Κ' ἴτις ὁ Χάρος μ' ἔδωκεν θάνατον εἰς τὴν γένναν·
ὁμοίως τὸ βρέφος τὸ βαστῶ ἐπῆρα μετὰ μένα.
'Απὸ τὸν κόσμον μ' ἔδωκεν μόνον αὐτὸ μοιράδιν,
τάχα νὰ παίρνω ἄνεσιν καὶ συνοδιὰν στὸν Ἅδην».
Κ' ἐδὰ στὰ ξημερώματα ἔσωσεν ὑπηρέτης
καὶ πρὸς αὐτὴν ἐσίμωσεν κ' ἐσύντυχεν ἐδέτις:
«'Απάρτι χώρισε ἀπ' αὐτοὺς καὶ πλέον μὴν ἀργήσῃς·
ἔμπα στοῦ Χάρο τὴν αὐλὴν καὶ τὸ χρωστεῖς νὰ δώσῃς».
Κ' εἰς ὥραν ὀλιγούτσικην πέντε διὰ μᾶς ἐσῶσαν
κ' ἔρικταν ἐκ τὸ στόμαν τως πύρινον ἔξω γλῶσσαν,
ἁρματωμένοι, πτερωτοί, ἀγριώτατοι καὶ μαῦροι,
κ' εἶχαν τὴν ὄψιν ἄσχημον, μαύρην ὡσὰν σινάβριν·
πόδια καὶ ἀνύχια καὶ πτερὰ σὰν νυκτερίδας εἶχαν
καὶ ἀγάλια μᾶς ὡμίλησαν, *ταῦτα* μᾶς ἐσυντύχαν".
Καὶ πρὸς τὸ τέλος εἶπαν με: "Τάχα, θαρρῶ, ἄκουσές τα·
εἶπα σε τὰ γενόμενα καὶ ὅλα κατέμαθές τα.
Κ' εἰς τὸ μὲ βιάζεις νὰ σὲ πῶ, τοῦτο πότες ἐγένη,
λανθάνομ' ἀπὸ τὸν καιρὸν καὶ ἀπὸ τὸν νοῦν μου ἐβγαίνει,
διατὶ στὸν Ἅδην τὸν πικρὸν ἥλιος οὐκ ἀνατέλλει,
οὐδὲ τὸ φέγγος τοῦ οὐρανοῦ τὸ ξέλαμπρόν του στέλλει.
Χρόνος ἐδῶ οὐ γίνεται κ' ἡμέρα οὐ χωρίζει,
ἀλλὰ τὸ σκότος τ' ἄμετρον τρέχει καὶ ὀμπρὸς τανύζει".
Καὶ ἀπείτις μ' ἐδηγήθηκεν, ἐσίμωσε κ' ἐστάθη

437 καὶ πλέον.. A: καὶ μὴν ἀργῆς νὰ σώσῃς Panagiot. 438 χάρου B 439 ὀλιγούτζικον AB 452 τονίζει AB: corr. Legrand

τότες τὴν *ἐρωτήσασιν*: «Πῶς στέκεσαι στὸν Ἅδην;»
Καὶ ἀκόντα τὸ ἐρώτημαν *ἐρώτησέν τους* πάλιν
καὶ ταῦτα ἐστράφην πρὸς *αὐτοὺς* καὶ ἐπιλογήθην πάλιν:
«Κοιμοῦντα εἰς τὸ κρεβάτιν μου μυριοθορυβουμένη
(καὶ ὀκτὼ μηνῶν, μοῦ ἐφάνηκεν, ἤμουνα ἐγγαστρωμένη)
ἐφάνη μου εἰς τὸν ὕπνον μου κάτινες μ' ἐλαλοῦσαν
καὶ εἶπαν μου: ''Ἰντα κάθεσαι; Τ' ἀδέλφια σου ἐβουλῆσαν!'
Εὐθὺς τὰ ἐντός μου ἐσπάσθησαν καὶ συγκοπὴ μ' ἐσέβη
κ' ἐπῆγεν κάτω τὸ παιδὶ καὶ ἄνω ἡ ψυχή μου ἐξέβη.
Καὶ ἴτις ὁ Χάρος μ' ἔδωκεν θάνατον εἰς τὴν γένναν·
ὁμοίως τὸ βρέφος τὸ βαστῶ ἥρπασεν μετὰ μένα.
Καὶ ἀπὸ τὸν κόσμον μ' ἔτυχεν μόνον αὐτὸ μοιράδιν,
διὰ νά 'χω τάχα συνοδία καὶ ἄνεσιν εἰς τὸν Ἅδην».
Κ' ἐκεῖ στὰ ξημερώματα ἔσωσεν εἷς 'πηρέτης
καὶ πρὸς αὐτὴν ἠθέλησεν κ' ἐσίμωσεν ἐδέτις,
«Χώρισε», *λέγων*, «ἀπ' αὐτοὺς καὶ μὴν ἀργῇς νὰ σώσῃς
καὶ ὕπα στοῦ Χάρου τὴν αὐλὴν καὶ τὸ χρεωστεῖς νὰ δώσῃς».
Καὶ εἰς ὥραν ὀλιγούτσικην, λέγει με, πέντε ἐσῶσαν
καὶ φλόγαν γὰρ ὀξύπυρην ἐρίκταν μὲ τὴν γλῶσσαν,
ἁρματωμένοι, πτερωτοί, ἀγριόθωροι καὶ μαῦροι,
τοὺς εἰς τὸν Ἅδην, προσδοκῶ, ἄρχοντες γαρδινάροι·
παιδία, νήπια, τὰ δύο λακταρίδας εἶχαν·
ἄγρια μᾶς ἐλάλησαν, θρασέα μᾶς ἐσυντύχαν".
Καὶ πρὸς τὸ τέλος εἶπαν με: "Τώρα, θαρρῶ, ἤκου|σές τα *f 102v*
εἶπα σε τὰ μ' ἐρώτησες καὶ ὅλα ἐκατέμαθές τα.
Καὶ τὸ μ' ἐβίαζες νὰ σοῦ πῶ, *πῶς* τοῦτο *πῶς* ἐγίνη,
λανθάνομαι ἀπὸ τὸν καιρὸν καὶ ἀπὸ τὸν νοῦν μου ἐβγαίνει,
διατὶ εἰς τὸν Ἅδην τὸν πικρὸν ἥλιος οὐκ ἀνατέλλει,
οὐδὲ τὸ φέγγος τὸ *πικρὸν* τὸ ξέλαμπρόν του *θέλει*.
Χρόνος ἐκεῖ οὐ φαίνεται, ἡμέρα οὐ χωρίζει,
μόνον τὸ σκότος τὸ *λαμπρὸν* τρέχει καὶ ὀμπρὸς *ὀνίζει*".
Καὶ *ἀπὸ κάτω ὡδήγησεν*, ἐσίμωσεν καὶ ἐστάθη

434 ἀνεσίν V 436 αὐτὸν V 445 εἶπαμεν V

καί, ὡς ἔδειξεν, ἐγδέχετον διὰ νὰ τοῦ πῶ νὰ μάθη.
454β
Καὶ πρὸς ἐμὲν ἐστράφησαν πάλιν νὰ μ' ἐρωτήσουν,
455β
τοῦ κόσμου τὰ ἐντυλίματα κατὰ λεπτὰ ν' ἀκούσουν.
Μὴ δύνοντα τὸ ἀποκριθῆν καὶ παρααναμένειν,
διὰ τὸ σπουδάζειν τοῦ στραφῆν κ' εἰς τὴν φωτιὰν ἐβγαίνειν,
"Ἔχετε πλιὸν ἐρώτημα; Μέλλω στραφῆν", τοὺς εἶπα.
Λέγουν μ': "Ἀκροκαρτέρησε νά 'ρθουν καὶ αὐτοὶ ὁποὺ λεῖπα,
μήπως καὶ θέλουσιν καὶ αὐτοὶ κάτι νὰ παραγγείλουν
καὶ ἀπὸ τὸν Ἅδην τὸν πικρὸν πιττάκια διὰ νὰ στείλουν".
Ἀλλήλως ἐσυντύχασιν κ' εἷς ἀπ' αὐτοὺς ἐστράφην
κ' ἐκοντοπήδα μὲ σπουδήν, ὡς πολεμᾶ τὸ λάφιν.
Καὶ εἰς ὥραν ὀλιγούτσικην βλέπω φουσάτον κ' ἦρθεν·
δὲν εἶχεν μέτρος, τὸ ἔβλεπα, κ' ἤρχετον ἀπ' ἐκεῖθεν·
ἐκεῖ 'δα νέους καὶ λυγερές, ἄνδρες καὶ παλικάρια
καὶ πολεμάρχους μὲ σπαθιὰ γυμνὰ διχῶς φηκάρια·
καὶ σκορπισμένους ἄρχοντες, πεζοὺς καὶ καβαλάρους,
νά 'χουν μὲ αὐτοὺς ὑποταγές, ρήτορες καὶ νοδάρους.
Εἶδα διακόνους σ' ἐκκλησιές, πισκόπους καὶ παπάδες
κ' εἰς τὸν παστὸν ἀντρόγυνα, γαμπροὺς μὲ τὲς νυφάδες.
Εἶδα κ' ἐφέρασιν σκαμνιὰ νὰ κάτσουν οἱ νοδάροι·
κοντύλι(ν) ἐκράτειν ὁ καθείς, χαρτὶν καὶ καλαμάρι·
κ' εἶχεν καθεὶς τριγύρου του φουσάτον νὰ τὸν βιάζη·
ἄλλος πιττάκια νὰ ζητᾶ, ἄλλος "Χαρτίν!" νὰ κράζη.
476β
"Σήμερ' ἀποστολάτορας μισεύγει", νὰ λαλοῦσιν,
"βιάζου πολλά, μηδὲν ἀργῆς ὀγιὰ νὰ τὸ βαστοῦσιν".
Κ' ὑγρὰ πιττάκι' ἀπὸ σπουδῆς ἐκ τοὺς γραφιοὺς ἐπαῖρναν·
ἄλλοι, ἔβλεπα, τὰ βούλωναν καὶ ἄλλοι ἀνοικτὰ τὰ φέρναν.
Τόσοι μ' ἐκαταπέσασιν πιττάκια νὰ μὲ δώσουν,
ὀκ' ἔφριξα θωρώντα τους κ' ἐτράπην πρὶν νὰ σώσουν.

454 ἐδέχετον AB: corr. Politis 457 παραάναμένειν A: παρὰ ἀναμένει B: περιαναμένειν Panagiot. 459 μέλλει AB: corr. Legrand 471 καὶ 'κλησιές AB: coni. Kakridis 475 βίαζη A

καί, ὡς ἔδειξε, *μοῦ ἐφαίνετον τὸ τί* νὰ πῶ νὰ μάθῃ.
454β Καὶ τὸν κοντά του ἐκούτησε τάχατες νὰ σιγήσουν
καὶ πρὸς ἐμὲν ἐγύρισαν πάλιν νὰ μ' ἐρωτήσουν.
455β Καὶ ὡς εἶδα λοιπὸν καὶ ὀρέγονται ἐμπρός μου νὰ σιμώσουν,
τοῦ κόσμου τὰ ἐντάλματα κατὰ λεπτὸν ν' ἀκούσουν,
μὴ δύνοντα τὸ καρτερεῖν καὶ περιαναμένειν
καὶ τὸ σπουδάζειν *καὶ* στραφῆν κ' ἐ⟨κ⟩ τὴ σκοτία *νὰ βγαίνῃ:*
""Ἔχετε πλέα, ἂν ὁρίσετε, τίποτε νὰ εἰπῆτε;"
Λέγουν: "'Ακροκαρτέρεσε νά 'λθουν καὶ αὐτοὶ ὁποὺ λείπουν,
μήπως θελήσουν καὶ αὐτοὶ διὰ νὰ παραγγείλουν
καὶ ἀπὸ τὸν Ἅδην τὸν πικρὸν πιττάκια νὰ στείλουν".
Καὶ ἀλλήλως ἐσυντύχασιν καὶ εἷς ἀπ' αὐτοὺς ἐστράφη
κ' ἐκοντοπήδα μὲ σπουδήν, ὡς πολεμεῖ τὸ λάφι.
Καὶ εἰς ὥραν ὀλιγούτσικην βλέπω φουσάτον κ' ἦλθεν·
ψῆφος νὰ μὴ ἔχῃ, ὡς ἔβλεπα, κ' ἤρχετον ἀπ' ἐκεῖθεν·
ἐκεῖ εἶδα νέους καὶ λυγερές, ἄνδρες καὶ παλικάρια
καὶ φῶς οὐκ εἶχα(ν), ὡς ἔβλεπα, κ' ἤρχοντο ἀπὸ πέρα·
εὐτρεπισμένους ἄρχοντας, πεζοὺς καὶ καβαλάρους,
νὰ ἔχουν αὐτεῖνοι ὑποταγούς, στρατιῶτες καὶ νοδάρους.
Ἐκεῖ εἶδα πλῆθος ⟨σ'⟩ ἐκκλησίες, πισκόπους καὶ παπάδες
καὶ ἄφταν εἰς τὲς ἐκκλησίες σκότος καὶ οὐ λαμπάδες.
Ἐκεῖ εἶδα κ' ἐκαθίσασιν εἰς τὰ σκαμνία νοδάροι·
κοντύλι(ν) ἐκράτει ὁ καθεείς, χαρτὶν καὶ καλαμάρι

καὶ ἄλλος πιττάκια νὰ ζητᾷ καὶ ἄλλος "Χαρτία!" νὰ κράζῃ·
476β *καὶ ἀπὸ τὴν τόσην τὴν σπουδὴν ἁρμόζει νὰ φωνάζῃ:*
"Σύντομ' ἀποστολάτορας μισεύει", νὰ λαλοῦσιν.
Σπουδάζετέ με ἐξ ἀρχῆς· δόκησε τὸ ζητοῦσιν:
ὅτι πιττάκια ἐκ τοὺς ζωντανοὺς αὐτεῖνοι μᾶς ἠφέραν.
Καὶ ἄλλοι τους ἀβούλωτα καὶ ἄλλοι ἀνοικτὰ τὰ φέρναν.
Τόσοι μὲ κατεσώσασιν πιττάκια νὰ μὲ δώσουν,
καὶ ἔφριξα θωρώντας τους κ' ἔτρεχα *ποῦ* νὰ σώσουν.

457 δύνονται V post καρτερεῖ- del. 2(?) litt. V 458 addidi 461 μπαραγγείλουν V 469 εὐτρεπισμένους V^pc: εὐπρεπ- V^ac(?) 471 addidi 474 κοντίλην V καλαμάρη V^pc: καμα- V^ac

῞Ολοι τὰ χέρια ἐσήκωσαν καὶ πρὸς ἐμὲ θωροῦσαν:
“῎Επαρ’ πιττάκια!” ἐκράζασιν, “Βάστα χαρτιά!” λαλοῦσαν·

“καὶ ὡς ἀπὸ λόγου μας γραφὲς αὐτὲς βάστα μετά σου
ἀπὸ τὸν ῞Αδην τὸν πικρὸν καὶ βλέπε μὴ σοῦ πέσουν.
Λάλησε καὶ ἀπὸ λόγου σου· εἰπὲ τοὺς πονεμένους:
Τοὺς εἰς τὸν ῞Αδην ἔχετε ἀπὸ καιρὸν θαμμένους,
τὸν οὐρανὸν στερεύγουνται, τὸν ἥλιον δὲν θωροῦσιν,
τὸ χῶμαν ἔχουν σάβανον, τὴν γῆν στολὴν φοροῦσιν.
Στεφάνιν ὅσοι ἐφόρεσαν ἀπὸ μυρτιὰν καὶ δάφνην
τώρα τῆς γῆς τὸν κορνιακτὸν ἔχουν ὀδιὰ στεφάνιν.

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Στὴν μέσην των δὲν δύνουνται ζωνάριν νὰ βαστάξουν·
ἐδῶ δὲν εἶναι ἀλλαγωγὲς τὴν σκόλην διὰ ν’ ἀλλάξουν.
Τὸ χῶμαν τὸ ἐπάτησαν εἶναι στὴν κεφαλήν τως
καὶ κάτω στὰ ποδάρια τως ἔπεσεν τὸ μαλλίν τως.
Τὰ μάτια τως ἐσβέσασιν τὰ ὡραιοπλουμισμένα·
τὸ χῶμαν τὰ ἐσκέπασεν κ’ εἶναι κατακλεισμένα.
Τὸν κόσμον πλέον δὲν θωροῦν ὡσὰν τὸν ἐθωροῦσαν,
ὀντὲν ἐζοῦσαν οἱ πτωχοί, μὰ ἐδῶ πολλὰ πονοῦσαν.
῾Η ὄψη τως ἡ ἄμορφος κάποτ’ ἦτον λουσμένη·
τώρα φαγώθην εἰς τὴν γῆν κ’ εἶναι πολλὰ βλαμμένη.
῾Η γλῶσσα τως ἡ ἐλεεινὴ δὲν ἠμπορεῖ λαλήσειν,
ὡς γιὰ νὰ πῇ τὸ δίκιον της καὶ νὰ τὸ ὁμιλήσῃ.

Τὰ χέρια τως δὲν δύνουνται ἀπάνω νὰ σηκώσουν

οὐδὲ νὰ τὰ μαζώξουσιν οὐδὲ νὰ τὰ ξαπλώσουν,
τὸν Θεόν τως νὰ δοξάσουσιν μὲ τὴν ταπεινοσύνην,
γιὰ νά ’βρῃ ἡ ψυχίτσα τως μικρὰν ἐλεημοσύνην.
Τὰ πόδια τως τὰ ὄμορφα τώρα στὸν ῞Αδην εἶναι
καὶ τρώγουνται καθημερνόν· ἀλὶ κρίμαν ὁπού ’ναι!
Καὶ νὰ περπάτησαν ποτὲ καὶ νὰ ἐπιλαλῆσαν,

492 ὀδιὰ στεφάνην A: καὶ τὴν ἀράχνην Panagiot. 501 ὄψι A
511 ἐπιλαλάσαν A: -λούσαν B: corr. Legrand

483

“Ἔπαρ’ πιττάκια!” ἐκράζασιν, “Ἔπαρ’ χαρτία!” ἐλαλοῦσαν·
484β *“τοὺς εἰς τὸν Ἅδην ἔπεψαν κ’ ἐδὰ ’πολησμονῆσαν.*
Καὶ ὡς ἀπὸ λόγου μας γραφές, ἔπαρ’ χαρτία μετά σου
καὶ ἀπὸ τὸν Ἅδην τὸν πικρὸν πρόσεχε μὴν σὲ πέσουν.
Λάλησε καὶ ἀπὸ λόγου σου· εἰπὲ τοὺς λυπημένους:
Τοὺς εἰς τὸν Ἅδην ἔχετε ἀπὸ καιρὸν ἐβγαλμένους,
τὸν οὐρανὸν στερεύγονται, τὸν ἥλιον δὲν θωροῦσιν,
τὸ χῶμα ἔχουν σάβανον, τὴν γῆν στολὴν φοροῦσιν.
Στεφάνιν τῶν ἐφέρασιν ἀπὸ μερτέα καὶ δάφνης·
τώρα τῆς γῆς τὸν κορνιακτὸν *δοικοῦνται τῆς ἀράχνης.*

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Τὰ μάτια τους ἐσβήσασιν ἀπὸ τὸ πρόσωπόν τους·
τὸ γίνεται οὐδὲν θωροῦν οὐδὲ ψηφοῦν τὸν βίον τους.
Ἡ ὁμιλία των ἔπαυσεν ἀπὸ τὸν λάρυγγά των,
νά ’πες οὐκ εἶδε τους ποτὲ τινὰς εἰς τὴν χαράν των.
Καὶ ἡ γλῶσσα τους ἡ ταπεινὴ δὲν ἠμπορεῖ λαλήσει,
νὰ τοὺς εἰπῆ τὸ δίκαιlον τους καὶ νὰ τοὺς ὁμιλήση. *f 103*r
Τὰ χέρια τους οὐ δύνονται ἀπάνω νὰ σηκώσουν
οὐδὲ νὰ τὰ ξαπλώσουσιν οὐδὲ νὰ τὰ ζαρώσουν,
τὸν Θεὸν διὰ νὰ δοξάσουσιν μὲ τὴν ταπεινοσύνη,
οὐδὲ τὴν ἡλικίαν τους μὲ τὴν ἀγαθοσύνη.
Τὰ πόδια τους τὰ γλήγορα τώρα στὸν Ἅδην εἶναι
καὶ τρώγουνται καθημερνό· ἀλὶ κρίμαν ὁπού ’ναι!

Καὶ κάτω εἰς τὰ ποδάρια τους ἐπέσαν τὰ μαλλία τως.

Τοῦτο σὲ λέγομεν νὰ πῆς δίχως τῶν πιττακίων μας
καὶ νὰ τοὺς πῆς καὶ τὸν βλαμμὸν τὸν ἔχει τὸ κορμί μας,
ἃ λάχη νὰ πονέσωσιν καὶ νὰ μᾶς λυπηθοῦσιν,
νὰ ἐξεζαρώση ἡ χέρα τους καὶ νὰ μᾶς θυμηθοῦσιν.
Διὰ τοῦτο σὲ παρακαλῶ, βλέπε μὴ ἀλησμονήσης
νὰ πᾶς ταχία εἰς τὰ σπίτια μας καὶ νὰ τοὺς ὁμιλήσης.

490 σα υασανον V 491 τὸν V 492 δυκοῦνται V 494 γίνετον V
496 οἶδα V: corr. Alexiou τους V^{ac}: σας V^{pc}(?)

τώρα ὅπού 'ναι εἰς τὴν γῆν σκώληκες τὰ γυρίσαν.
Τὰ χείλη κατεμαύρισαν κ' ἐκόπην ἡ λαλιά τως,
ἡ κεφαλή των σχίστηκεν κ' ἔπεσαν τὰ μυαλά τως.
Τοῦτο σὲ λέγομεν νὰ πῆς δίχως τῶν πιττακιῶν μας,
τὸν ἄμετρόν μας τὸν βλαμμὸν τὸν ἔχουν τὰ κορμιά μας,
ἅ λάχη νὰ πονέσουσιν καὶ νὰ μᾶς λυπηθοῦσιν,
νὰ ξεζαρώση ἡ χέρα τως καὶ νὰ μᾶς θυμηθοῦσιν.
Διὰ τοῦτο σὲ παρακαλῶ, βλέπε μὴ λησμονήσης
νὰ πᾶς αὔρι στὸ σπίτι μας καὶ νὰ τῶς ὁμιλήσης.
Εἰπὲ καὶ τὰς γυναῖκας μας, εἰπὲ καὶ τῶν παιδιῶν μας
νὰ δώσουσιν πολλῶν πτωχῶν ἀκόμη ἀπὸ τὸν βιόν μας·
νὰ πέψουσι στὲς φυλακὲς ψωμίν, κρασὶν καὶ ἀλεύριν,
γιὰ νὰ τῶν ἔχωμεν κ' ἡμεῖς πολλὴν ἢ ὀλίγην χάριν.

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['Ας πιάσουν τὴν διάταξιν τὴν ἔποικα στὸν κόσμον
καὶ δὲν ἀφῆκα κανενὸς πλὴν τῶν παιδιῶν μου μόνον,
θαρρώντας ὁ κακότυχος νὰ ποίσουν ὡς γιὰ μένα,
γιατί, ὅνταν ἤμουν ζωντανός, κακά 'χα καμωμένα.
Διαταῦτος σὲ παρακαλῶ πάλιν μὴ λησμονήσης
νὰ πᾶς, ὡς εἶπα, σπίτι μας καὶ νὰ τῶν ὁμιλήσης.
'Εσᾶς πάλιν παρακαλῶ, ὥστε ὁποὺ νὰ ζῆτε,
κάμνετε διὰ τὸν Χριστὸν αὐτοῦ ὅπου πορπατεῖτε,
ὁδιὰ νὰ βρῆτε εὕρεμαν δίχως κανέναν κόπον
ἐκεῖ ὅπου θέλετε ὑπὰν μὲ βιὰν πολλὴν καὶ κόπον.
Μὴ σὲ πλανέση συγγενής, γυναίκα ἢ παιδίν σου
νὰ τῶν ἀφήσης τίποτας δώσιν διὰ τὴν ψυχήν σου·
ἀμὲ χαρὰ στὸν ἄνθρωπον ὁποὺ μὲ χέρια φθάνει
καὶ ἀνοίγει τὸ σακούλιν του καὶ δίδει πρὶν νὰ θάνη.
'Εσφικτοκλείδωνα καλά· πτωχὸς οὐδὲν ἐτόλμα
νὰ μὲ ζητήση τίποτας, ν' ἀναχασκίση στόμα,
διατὶ ἐκατέχασιν καλὰ τὴν εἴδησιν τὴν εἶχα·
δὲν ἐσιμώνασιν ποτὲ οὐδ' ὄρεξιν δὲν εἶχα.
'Αμὲ 'κράτουν κ' ἐμάζωνα καὶ θύμησιν δὲν εἶχα

523 ἀλεῦριν AB: σιτάριν Legrand, Panagiot. 525-556 delevi
539 ἐσφικτοκλείδονα A

Εἰπὲ καὶ τὰς γυναῖκας μας, ἀκόμη τῶν παιδίων μας
νὰ δώσουσιν πολλῶν πτωχῶν ἀκόμη ἀπὸ τὸν βίον μας.
Καὶ ἂς πέμπουν εἰς τὴν φυλακὴν ψωμί, κρασίν, σιτάρι
καὶ ἂν τύχη νά 'ρθη ὁ μισθός, νὰ φθάση νὰ μᾶς σώση".

διὰ τὴν ψυχὴν τὴν ταπεινὴν νὰ δώσω λίγην ψίχα.
"Όποιος ἐλπίζει ὀπίσω του γιὰ τὴν διάταξίν του
νὰ δώσουσιν τινὲς πτωχῶν κομπώνει τὴν ψυχήν του·
διότι δὲν κουράρουσιν οὐδὲ ποσῶς ψηφοῦσιν,
ἀμὲ νὰ τρῶν, νὰ πίνουσιν, τὸν βιόν τως νὰ κρατοῦσιν·
νὰ τὸν κρατοῦσι σφαλιστὸν μὲ δύο, μὲ τρεῖς κατῆνες·
φλουριά, δηνέρια καὶ πτερὰ μὲ τὲς χρυσὲς κουρτίνες·
μόνον νὰ λογαριάζουσιν ὀκαὶ νὰ τὰ πληθύνουν,
καὶ θύμησιν δὲν ἔχουσιν αὐτῶν ὁποὺ τ' ἀφήνουν.
Νά 'πες οὐκ εἶδαν τους ποτὲ οὐδὲ μὲ αὐτοὺς ἐφάγαν
οὐδ' ἐγευτήκασιν ποτὲ ἀμάδιν κ' εἶχαν φάβαν.
Δὲν ἔχω πλέον νὰ σοῦ πῶ νὰ πῆς τῶν πονεμένων,
εἰμὴ χαιρετισμοὺς πολλοὺς ἐκ τῶν πολλὰ βλαμμένων".]

*

Δόξα πατρὶ καὶ τῷ υἱῷ καὶ πνεύματι ἁγίῳ,
τῷ ποιητῇ μου καὶ θεῷ καὶ πλάστῃ παναιτίῳ. 'Αμήν.

Νικόλαος ὁ Καλλιέργης, ὁ υἱὸς τοῦ Ζαχαρίου,
ὁ τῶν γραμμάτων συνθετὴς τούτου τοῦ τυπαρίου,
ἐκόπιασεν γι' αὐτὴν τοῦ Μπεργαδῆ τὴν ρίμα,
νὰ μὴν τῆς εὕρῃ οὐδὲ εἷς διαβάζοντά την κρίμα,
ὡσὰν εὑρίσκουνται τινὲς πολλὰ κατεσφαλμένες,
οἱ ὁποῖες τὸ δίκαιον ἤθελεν νά 'σαν κατακαημένες.

Εἰς χίλια πεντακόσια καὶ θῆτα ἐξετυπώθη,
εἰς μῆνα τὸν Δεκέμβριον καὶ ἔξωθεν ἐδόθη.

TRANSLATION ACCORDING TO A

TRANSLATOR'S NOTE

Bergadis' *Apokopos,* a lyrical poem describing a dream descent to the Underworld, has proved enduringly popular throughout the Greek-speaking world since its probable date of composition around 1400. The first literary text in the vernacular to be printed as a Venetian chapbook in 1509 (A), it was also included in one of the earliest manuscript collections of such texts to be produced in Ottoman Greece (V). Reprints from later chapbooks continued into the nineteenth century, within a few decades of Émile Legrand's first scholarly edition of 1870. At the same time, formulaic and thematic parallels between certain passages of the poem and laments recorded from oral tradition suggest deep-seated interaction. Whether the poem influenced, or drew from, oral tradition – or a combination of both – Bergadis' *Apokopos* has remained a live and formative text for over 600 years.

Yet outside the Greek-speaking world, the poem is virtually unknown except to scholars. Neither Manuel Gonzales Rincon's English rendering (1990) nor his Spanish version (1992) has circulated widely. Having known and loved this poem since I began work on laments over forty years ago, I made it my first task as Seferis Professor of Modern Greek at Harvard University in 1986 to produce an English rendering which I could circulate in lectures and seminars so as to make this gem of world literature better known to diverse audiences (including classicists) unable to cope with the vagaries of medieval Greek. Still I hesitated to finalise and publish my translation. There remained too many uncertainties, textual and other; besides, we were all hoping that eventually the *editio princeps* of 1509 would turn up. And so it did, thanks to Evro Layton's untiring watchfulness (1990), thereby making possible for the first time a full synoptic edition of the two best witnesses, A and V. It is my pleasure and privilege to have worked with Peter Vejleskov on this poem over the past year.

For those of us who have taught this poem for so long even without the necessary aids, there was never any doubt as to its literary qualities or its appeal to people of all kinds. Each new reading brings new questions and fresh insights. Who is the poet-dreamer, and what is his lineage? Does he wake up to take the messages back to the living, as bidden by the dead? Which is the

famed but overweening city the two young men claim to hail from? Whatever answers we choose, it is the poet's exploration of a world outside his own, and the smell of life about him, that quickens the dead in their Underworld gloom to voice their questions and stories, at first to the poet, then to each other, and finally in throngs that send the poet hastening back to our world – or to the realm of books and fantasy: a truly Renaissance poem.

Conflicts of wealth, gender and religion abound, yet it is the tensions between the living and the dead that command our attention. Raw emotions are evoked as the dead ask about widows, mothers, sisters, priests. Misogyny and anti-clericalism are rife, but tempered by an ambivalence that casts no judgement. The aristocratic pursuits and perceptions of poet and young men are in the end levelled down by the equalisation of every human being in death. As I worked on the poem over the past fifteen moths of trials and tribulations, including recovery from cancer and my 99-year old mother's return from near death, not to mention December's tsunami and the limbless, headless bodies of victims shattered by war and terrorism, what has sustained me is the authenticity of the poetic voice. Begadis' name suggests noble Veneto-Cretan lineage; yet he writes in the Cretan vernacular, and employs the fifteen-syllable rhyming couplet with ease. Familiarity with Greek laments, with precedents such as Homer, Virgil, Lucian, Dante, and even the twelfth-century Byzantine dialogue, Timarion, are by no means inconceivable nor irreconcilable. Neither didactic nor allegorical, he invites us to confront the fears and hopes of living and dead by showing that we can speak to the dead. And they speak back.

This is the first English translation to be made by a native speaker of English, and the first that fully respects the text tradition. I began with V, but soon decided in favour of A, because it is the more complete and viable text, as well as being the first modern Greek printed book. I have no hard and fast rules, but I have tried to observe three principles. First, to know and love the text by heart so I could work out exact meanings and nuances while doing mundane chores or waiting for buses, as well as when checking glossaries and commentaries. Second, to read and listen to English voices and rhythms that are roughly compatible with the poem's chronological range of active transmission. To that end, I worked with Beowulf, Chaucer, Shakespeare, madrigals and ballads. Third, the nearest native equivalent to the original metre – in our case something like "Barbara Allen" – may not provide the best model, as too hard to sustain without music for a poem of 570 lines.

Eventually I settled on a five-measure line of ten syllables, with variation permitted between nine and twelve. To convey the somewhat stilted, and markedly different, tone of the Epilogue, I chose an elegiac nine-syllable line with a falling beat.

May this poem live for ever, and be translated into all the languages of the world!

Margaret Alexiou
Walmer, Kent
27 July, 2005

TRANSLATION ACCORDING TO *A*

*Significant differences in V are given below**

"Apokopos" by Bergadis, a poem
most learned and beloved by the wise
Worn out with toil I once longed for repose;
I lay on my bed and let my eyes close.
I thought I gave chase in a fair meadow,
riding on horseback with saddle and reins,
a sword at my belt, a spear in my hand,
accoutred with weapons, arrows and bow.
I thought I gave bold pursuit to a doe:
at times she stood still, at times she sped on.
Daybreak it was: I set off on the hunt,
and kept chasing till day broke its crossways.
All at once the doe was gone from my sight,
yet how and when, I am at a loss to write.
Then did I cease to chase and cease to speed,
pursuing the uncatchable, punishing my steed.
Gently I rode onwards, slowly I ambled,
wondering at the world, its blooms and bounties.
Towards dusk I reached the midst of the meadow
where I longed to dismount at a wondrous tree.
I got down at the tree, tethered my horse,
took off my weapons and laid them beside me.
The place I dismounted, where I was standing,
was the meadow's navel, laden with flowers.
The tree was tender, its foliage dense,
bursting with blooms and fragrant apples.

**a/b: first/second half of the line* 1-2: Title not in V 18a: place

Myriads of birds had their nests in the tree,
each one singing in tune with nature.
The bounties and pleasures of tree and place,
the song of the birds and the long day's toil
made me perforce to pause and take breath, as
I lifted my gaze to the top of the tree:
I thought I saw bees swarming and nesting
where plenty of honey lay thick set in wax.
At once I felt urged to climb up and taste,
but up there the swarm awaited with spite.
So I climbed the tree with fervour and toil,
stopping quite still when I saw the queen bee.
I groped through the wax and ate of the honey
as my mind said: give the soul what it wants!
I ate, never sated; hungered, I reached
out till starving I gorged myself once more.
Not once did the queen bee cease her attack
until I saw the tree begin to move,
sway, swerve and tremble as if to fall down:
stricken with panic, I ate nothing more.
I lifted my gaze to the tree and its branches,
looking closely inside – who made it shake?
Two mice, as it seemed, had circled the tree,
one white, one black, each greedily licking the roots.
Down they gnawed as the tree bent to a fall
till roots bade the peak to lay down its head.
Affrighted to look, I climbed down in haste,
but there I was trapped, like a swarm at its food.
The tree I had thought to be in a meadow
stood on a cliff-top above a dark well.
In its fall the tree seemed to crave the cliff
while day drew in and night was upon us.
Gone was my every hope of salvation,
for it was clear to me where I would end:

48b: bend 54b: in the field

in the well's pit I saw a dread dragon
waiting with jaws agape for me to fall.
Then down fell the tree and I went with it
as the birds flew off and the bees fled.
Landing, it seemed, inside the dragon's mouth
into a dark tomb, earth, sunless soil I slipped.

There in the dark place where I had landed
I thought I could hear the commotion of men
noisily arguing how I got down there.
Talk was among them to send and find out
who had got into Hades, who made a noise,
who opened the door, slipped in without leave?
Like cobwebs two black shades came forth, as if
but an outline of young men in torment.
Humbly they greeted me, gently they spoke,
but I was dumbstruck, no reply. They ask,
"Whence, where from? Who are you? What do you seek?
How can you move in the dark with no guide?
How did you get here, alive, with a soul,
and how will you reach your homeland again?
Who comes down to Hades cannot go back:
only the Second Coming can raise him up.
Your breath smells of life, your clothes are shining,
as if you've been tracking on meadows and plains.
You come from the world, the land of the living!
Tell us if the sky holds, does the world stand,
if there's thunder and lightning, clouds and rain,
and does the Milky Way meander and flow;
if there are gardens and trees, birds that sing,
if mountains are fragrant and trees in bloom.
Are meadows cool, does the wind blow sweetly?
Do heaven's stars and morning star still shine?

75a: Sweetly 76a: when I saw them, I made 82a: naught but 82b: bring him back
90a: trees 90b: valleys resound

Say whether church bells ring for priests to chant,
rising at dawn to light up the lanterns;
if young folk still gather at summertime,
clasped by the hand as they pass through the town,
singing soft songs of longing at daybreak,
as they walk quietly by in orderly file?
Do they hold weddings, feasts and holy days?
Are the girls courted, and are they all happy?

Say if they still leave early on Saturdays,
in haste to get to the bath-house and change,
so Sunday morning they can wash their face,
dress up in their finest and go to church.
Do grand dames in cloaks walk out with handmaids
trailing the scent of musk and the bath-house;
and if nobles have courtyards, palaces, halls.
Do some have the heart and others the pride
to sweep out with retinues, pitch tents on plains,
hunting for partridge with hawks and with hounds?
Young folks and householders – do they honour
still their elders, as when we were alive?

As for the world you passed through, the lands you crossed,
do the joyful living ones think of us?
Tell us! Do they grieve and keen for us at all?
Do they lament as when they buried us?
Do you bring messages, letters of comfort
from the bereaved to bitter black Hades?
Read us the papers and tell us the news,
let's have it – here's all we have in Hades!"
They sighed at each word, at every two they groaned:
"Scatter, wordless soil! Open, earth!" they cried.
but let in heaven's dew, let sun's rays shine!

96b: at daybreak, 122b: power 125: Are they still honoured – girls, women, householders 126a: as they used to be 105b: of request 106b: bitter forgotten

"May gates of Hades crash, may chains be sundered,
[so we can see each other, light be shed –
do young men have faces, young girls charms?"]

I saw how they keened, how they lamented,
as they urged me to say how life goes on.
My soul surged with such pity and sorrow
I decided to tell them how the world fares.
"Yes, the sky holds", I say, "and the world stands.
Nothing is missing from what you recall:
with blossoms and fruits, tilling, planting and smells
the twelve-monthed year turns round like a wheel.
Some folks are happy without a thought for you,
while others grieve for you, consumed with pain."
They ask, "Do the happy ones have kin here
with those buried in earth, sent down to Hades?"
I tell them, "Yes, they do have kinsfolk here
but they're far away, and they have forgotten.
Gone from their thoughts are the dead, whose wealth they
spend with others: out of sight, out of mind!"
Then they groaned, asking "What of young widows?
Can they have sought a second wedding crown?
Or donned the black habit, bearing the Cross,
sitting in monasteries praying for us?
Don't hide it, just tell us how they behave:
do they forget us, enjoy life with others?"
Seeing how much they grieved, desperate to know,
I fell silent, lest they keen themselves to
still greater harm should they hear what goes on.
Said my mind to itself: that's quite enough!
I made the sign of silence, shook my head
and turned my back so they could ask no more.
Back they went to the start all over again,

134a: twelvefold 140: you are forgotten for you are absent 148: eat and drink around, *grieving for us* 151b: *my question*

plied me with questions one after another:
"Why wait to reply? Man, give an answer:
feel pain for our suffering, pity our grief!"
In the end I made this reply, "Why ask?
Why force me to say what I know you will hate?
You know what goes on: only here it's not clear:
there's no friend for him who lies buried and dead.
The proverb speaks truth, it tells no lie:
woe to him laid in earth, covered with soil!"
I say, "In answer will this be enough?
Else I'll spell out each and every detail,
I'll give you such fill of moanings and groanings
as will send you scuttling back into Hades.
Well then, since you ask me, I'll let you know
how each man's love-mate behaves in the world:
Young widowed women kiss other men's lips,
talking you down in their lovers' embrace.
On them they bestow your garments and bedclothes
with no word of your name by common consent.
As for the time they spent living with you,
it seemed no more than a day or a week!
During your lifetime they took other lovers,
keen to be rid of you, wanting you gone.
Once they had buried you, wearing their black,
some got with child, making milk once more.
Shame made them show bitter shedding of tears
all the while meaning to live with a lover.
True, some gave manifest signs of widowhood
by sitting in darkness – no husbands for them!
But all too soon out a-hunting they go,
chasing up churches, spending your savings.
With candles and rosaries, in broad woollen cloaks
they even dare scatter incense like priests.

161a: Don't you know 173b: and horses 176a: why, it was 180b: too soon 186b: their

From sixth or seventh hour on holy days
when churches are closed and folks have gone home
they leapfrog your gravestones, riding across you,
consorting with priests in furtive whispers,
consulting the gospels, they nod up and down,
smiling with one eye they wink with the other.
Some do it in alleyways, others for snacks,
then on the nightwatch get laid on the bed.
Yes, those who grieve from the heart, true widows,
they sit in darkness, seeking no husband.
They avoid churches, abhor monasteries,
keeping doors tightly bolted, windows barred.
Reason is their priest, mind their confessor
as they shun the load of people's slander.
Have you seen birds of prey scrum over fodder,
the flock behind like a clan on the terrace?
That's how holy fathers crowd round widows'
homes, rendering perforce their nights into days.
They fight hard to move them on, get them out
– just listen to what they say and teach:
"Woman, what good does it do you to sit there
at home in the dark like a broody hen?
Woman, get down from up there in the attic,
and be off to church to hear words of God.
The wealth you enjoy, the goods you dispose
– bestow on churches for instant sainthood.
Let no kinsman beguile nor lover deceive!
Blest who gives to the church, not to the poor!"
Yet they miss their target just as the witless
hawk lets slip his prey and clutches woolskeins.
For all their efforts, there's nothing but toil,

190a: they come out of church *192 not in* V +193α: Thus shunning the world and hating company +194α: living in monasteries they get caught in the net *198 not in* V 201b: God 206: working hard by day and by night 207: to entice them, deceive them 211a: get off your bed 216b: and then to

– ungirdled off they trundle, like friars in clogs."

They heard what goes on, they got their answers,
gave groan after groan to learn the dread news.
Whispering together, out of my hearing,
– should they ask more? I heard one of them say.
But the other one – his hair stood on end,
as he cried "His news is enough – no more!"
The pair turned to me, "Don't mock us if we
ask one more question. Tell us, so please you,
how can our poor mothers bear to look on,
their sons gone, their daughters-in-law re-wed,
how can they stand up at home, and no talk there?
how look on sons' clothes, no bodies in them?"
I reply, "With you they lost their life's light,
they can't see what goes on or control their goods.
Yes, they grieve for you, they groan for your sakes,
they think only of you, forgetting the world!"
When our questions were over and done,
they made the sign of silence, asked no more.
Then they groaned and told their own tale of woe
– it was a grievous story, like a dirge.
Listen to what they spoke and sang,
and how, in telling, they could stay no tears:
"Christ, could tombstone be shattered, earth dissolved,
and we wretches be risen from sunless bed!
If we could have our forms and faces back
with tongues to speak out, our plaint to be heard,
our feet on the ground and walking on earth,
we'd be riding our horses, hawks on the wrist,
our hounds racing home before we got back there
for the news to be spread: the dead have come back!
Then we should see who came to greet us

220b: the friars 231a: look at their clothes b: no bodies in them 232a: houses open b: families 244b: wretched *246 not in* V

and welcome us home at the courtyard gate;
whether the oaths they had sworn us proved true:
'By the king of heaven, the great creator,
if only Charos dealt in fair exchange,
gladly we had given you body and soul!'
With such sorrowing words and grieving form,
with moanings and groanings and shedding of tears
they stole our wealth and gave it to others
while they enjoy other men, forgetting us.
Woe unto men worn down by women's boldness,
for Charos flings them alive into Hades.
Whoever heeds their tears, believes their words,
is chasing game on lakes, fish on mountain sides.
When she gives show of pain, she's exulting,
desirous of shame, eager for evil,
smiling with one eye, tears in the other;
the tear shows her grief, the laugh her deceit.
She makes her pimp pity her, spend on her,
taking tuppence for farthing – not worth it!
from tuppence to shilling, on to a guinea:
with clients and time she'll hit the hundred!"

They had learned all, groaned ten thousand times over,
then they lowered their voices, changed their tune.
They rested their cheeks, as I saw, on their palms,
while tears gushed forth as they do from a stream.
As soon as I saw their grief had subsided
I made up my mind to ask them a question:
"Whence, where from? How is it you came down
to Hades together? When did it happen?"
Hearing my question they fell to the ground
as they wept and cast their glance upwards to me.
"That is a question you must not ask
lest our danger increase: be silent, please."

254b: lofty and mighty 260a: eat and drink with

After a while one of the pair took heart,
turned round to face me and gave this reply:
"Well then, as you've asked, I'm going to tell you
as one now constrained with embittered lips.
Take heed: in our homeland we come from noble
stock. Which homeland? you ask – we'll tell you next.
Ours is the homeland where there is wealth;
where eating fish came by nature and birthright.
A wild place, no way through, a thicket for birds,
where conceit grew brash and impudence bred,
where tournaments vanquished the mobbing crowd,
where the well-off held sway over the people.
The mirror of heaven, the world's icon;
as at dice it threw sixes stuck on the one,
the judgement of wisdom, sovranty's moon,
the source of riches, the army's steed.
It was the seat opposite the realm of Rome,
vessel of arrogance and duplicity.
In this city was our father first man,
shining like the morning sun, in darkness moon.
Our eldest sister was married abroad
far away from home, many years ago.
Father saw fit to send us out there
for good times together as brothers and friends.
He ordered a ship to be built and equipped,
to be rigged out fast at double the wage.
They brought up young lads, stood them before him,
from three he chose two, then the best of the pair.
When he had the ship decked with weapons and wealth,

287a: Briefly, 288b: dry 289b: what stock we come from 290: and which is our homeland, we'll tell you next. 291b: that is called *Lion* 292: where they ate fish against nature in famine 293b: of birdnests 294: where *winged nets* and impudence abound 295a: *crookedness* (?) b: street mobs 296: abandoned 298: *where the packhorse abandoned Chalcedon itself 299-300 not in* V 303b: Rome's 310: be prepared and repaired at highest speed

with warriors, nobles and so many lords,
he went on board together with us,
and admired the craft as a thing of beauty.
We knelt down before him, as he ordained,
while he led the prayers for all of us on board.
For our sakes he laboured and hastened to
say, 'I beg you, maker of earth and sky,
grant them safe journey, safe return to my
table so I can see them around me.'
He prayed for us, wept and disembarked,
then ordered the rest of the forces to board.
With a gesture he bade us to rise and
be off at once, keeping close on our course.
Out rushed the captain and issued commands
to loosen the cable towards open seas.
The trumpets resounded, instruments played
and the sailors sat as they saw and chose.
They weighed anchor, and plied the oars as they
rowed and turned round to reach offshore anchorage.
Before taking leave, they all raised the cry,
getting the captain's commands for the route.
Once set on our course it was then that our
minds filled with dismay – when would we be home?
We were worried; our minds imagined the worst
– what if we met our death in foreign parts?
In less than three hours the fortress had vanished;
the next hour brought sundown and the first star.
The sky showed clear, the wind was fair,
as night wore her finest, none finer than this.
The crew at their revels were dressed in their best,

316b: lest aught be amiss 317: At this, as was his due, we knelt before him 318: and we stood at prayers led by himself 322a: bedside 324b: the crew 328: V *garbled* 332b: and turned in a circle 333a: *How* to take 334a: they then got, I think 336a: tried to work out 339b: *the star appeared* 343: were rejoicing, the sailors were laughing

holding their course with longing and joy.
Then towards midnight the clear skies went black,
the winds were in turmoil, the seas roared.
To much thunder and lightning, the louring
clouds then conspired to bring ruin upon us.
Just as sheep for the slaughter at the butcher's
hand lie frozen at the sight of the knife,
so did we look on death before our eyes.
We knew for sure we were bound for Hades,
for the waves kept lashing against the winds,
the sailors took fright, and began to tremble.
Then came a cloudburst, hard on thunder and snow,
and on impact it grabbed the portside rudder.
On larboard side the mast came crashing down,
with dreadful din, and smashed to smithereens.
With the cloudburst a second wave crashed over
us, and water on water made our grave.
The throes of death found us locked and entwined
in each other's embrace, to our great grief,
and shot us down under conjoined to the depths
where Charos received us in Hades with souls.
What then became of the rest, we know not,
for we parted from them as from strangers.
I was twenty years old, he a bit older
when we were crowned together, each to a mate.
That is why we were allowed to be buried
together, and walk about as a pair.
We get down to Hades, and along comes our sister,
holding a baby. She turns round and sees us:
ceasing to haste, ceasing to speed, seized with
wonder at such an unexpected sight!

344b: with glory and 348a: soon 349b: *knife* 350: *sees what the knife-point has in store* 352b: in each other's arms 355b: rain and 356b: at once the rudder 359: Secondly, the cloud-burst soon reached us 361a: *peril* 365a: rest of the crew 366a: they parted from us 367b: two years 369b: keep company

– how meet in Hades those she deemed alive,
how behold their grief to lose the world?
Lost in thought she stood and stared – it was all
too hard to believe, she bided her time.
Then she made up her mind: she looked, knew us
and, upon recognition, she drew close,
clasped each of us in her arms with yearning
till she hung from our necks. Then she began
to bathe her face in tears, as she asked
in amazement, 'Can it really be you,
you who were my eyes, you my light to see,
once held in honour, myself in bright raiment?'
She wept to one side, we to the other,
then in tears she spoke out and asked us again:
'When and how did it happen, what I see now?
And how came Fate to weave her threads against you?'
A long time passed before we could answer
giving full details to all her questions.
Then we responded in tears and with pain,
telling her what disaster time held in store:
how ocean's hazard, hurricane's peril
sent us to Hades without cause of war.
'We were coming to see you with longing,
with father's blessing, then to make our way home;
but his blessing turned curse, his prayer a burden:
death was our course, Charos our journey.
Here's a small sign as to when this happened:
our clothes are still a bit wet, as you see.'
Hearing *my question,* she wept, sang a dirge:
'Alas for whom grievous news awaits

376: how she left them alive – *now where were they?* 380b: quickly 383a: our faces 386: thus when looking at you I was dressed in glory 388a: when we'd lamented 390: Fate's evil to strike 394: *this ... the winds 395 not in* V 396a: cast us into 398a: at ... behest 401b: how 403a: what had happened 404: whoever awaits bad news

– one night, one evening has sent down to Hades
their comfort, two sons and one daughter!
They sowed their Charos, they reaped only death.
What they gained through their toils is left to others.
Their glory a bloom, their joy but a flower,
and that's why the sun has brought the dread news.
They laid foundations in snow, they built on water;
now the snows are melted, waters dispersed.
Their foundation collapsed, the building cracked;
their heart now sundered by a two-edged sword.
Fortune *notched her bow implacably,* then
emptied her quiver till she shot them down.
She made the heart the target of her bow,
arrows on the mark one after another,
not one went astray, they were all wounded.
– nowhere else to shoot, she'd killed them all.'
When we had wept and lamented together
we asked, 'When did you get down to Hades?'
Hearing our question she wept and lamented,
then turned towards us and gave this reply:
'As I lay on my bed, fretful and vexed
– I was eight months with child as I recall –
in my sleep I thought I heard voices, calling
'Why are you idle? Your brothers are drowned!'
At once my guts burst, I had a stroke:
out came my child, my soul sped upwards.
That is how Charos brought me death in childbirth
as I took with me this child in my arms.
Charos granted me this one share from the world,
as heart's ease and soul mate down here in Hades.'

410a: and then the *411-412 not in* V 413: *And then it was scattered, they destroyed what they built 414 not in* V 415: And fortune all at once set her bow 416: and filled her quiver, notched her bow 420: and the peril of death closed over them 422: 'How are you faring 423b: *she asked them again* 425a: slept 432a: he seized 433a: I was allotted

Just then at daybreak, up came a servant,
he drew up close to her, greeting her thus:
'Take leave of these men at once, do not delay!
Go to Charos' courtyard – you have dues to pay!'
In a short while five creatures came for us,
darting fiery tongues out of their mouths.
They were armed, winged, ferocious and black;
their visage was hideous, as black as pitch;
their feet, claws and wings were just like a bat's.
Softly they spoke to us, such were their words.'
At the close the young men said, "Well then you've heard:
I've told you what happened, you have learned all.
As to when this took place, you urged me to tell,
I've lost my sense of time, gone from my mind,
for in bitter Hades no sun rises,
nor moon sends down its light from the sky.
Here time does not happen; day makes no difference,
only eternal darkness stretches out."
He finished his story, drew near and stood still
as if he was waiting to hear more news.
They turned to me and asked once again
to hear more troubles and news of the world.
I could not reply or stay any longer;
I had to turn round, get back to the light.
"Any more questions? I'm going home", I told them.
"Wait!", they say, "for the missing to come out
in case they want to send a message too
along with their letters from bitter Hades."

439b: creatures, he says, came 442: *those in Hades, I think, guards and cardinals* 443: *children, babies, the two bats had* 444a: fiercely b: rough their greeting 446a: answered your questions 447a: *how* 450: V *garbled* 451a: There … show 452: *bright,* darkness runs on *in mockery* (?) 453a: *He came up from below* 454: V *garbled* +454β: And he nudged his neighbour to keep silence +455β: When I saw them draw in, close upon me 457a: wait 458b: out from the darkness 459: "Have you more, if you please, to say?"

They chatted together, then one of them turned,
running up fast with small steps like the hind's.
All too soon I see a whole host draw near –
on and on they keep coming, no counting:
I saw young men and girls, brave men and lads
warlords with swords drawn out of their scabbards;
Noblemen too here and there, footmen and cavalry,
each with their orders, orators, notaries.
I saw church deacons, bishops and priests,
couples on marriage beds, bridegrooms and brides.
I saw stools drawn up for notaries to sit,
each one holding pen, paper and ink,
each with a crowd pressing around him.
One cried out "Letters" another called "Paper!"
"Today our messenger's leaving", they called,
"Hurry up, no delay, get them taken!"
In haste letters were ripped wet from the scribes;
some sealed them, some left them open.
So many crowded round to give me letters
I took fright at the sight and turned from their grasp.
They all raised their hands and looked towards me:
"Take our letters", they shrieked, "hold onto our papers!
And take these writings of ours home with you
from bitter Hades; careful, don't drop them!
Speak out yourself, and tell our bereaved:
those you have long buried in Hades
are without the sky, they see no sun,
the soil their shroud, the earth their raiment.

468: without sight, as I saw, coming from over there 469a: bedecked noblemen 470b: soldiers, 471a: a crowd in 472: lighting in churches darkness not candles 473: There I saw notaries seated on stools *475 not in* V +476β: *and in all their haste it was fitting to shout* 477a: Soon 478: *Pay attention from the start, believe what they claim* 479: *that these men have brought us letters from the living* *483 not in* V +484β: *they have even forgotten those sent to Hades* 488b: put away in

Wreaths of myrtle, laurel, once they wore;
now no more than earthdust is their wreath.

*****

No strength to hold belt up round a waist;
here no change of clothes on festive days.
Earth once trod now heavy lies upon
their heads. Hair fallen out, underfoot.
Quenched now their eyes, brows so finely arched:
earth has spread her cover, eyes have closed.
No more can they see the world as when
they lived, poor wretches, here in grief.
Faces, once well washed, are featureless,
now eaten into earth, disfigured.
Their sorry tongue cannot speak out
or claim its right to tell the tale.
No more theirs the strength to raise their hands,
neither to close them up nor stretch them out,
to sing God's praise in all humility
so their poor soul find alms of mercy.
Their feet, once handsome, now in Hades,
eaten every day – what a shame!
Yes, those feet that once did walk and run
are now in earth, by worms turned over.

491-92: Wreaths of myrtle and laurel were brought to them;/ now they go about in cobweb dust. 493-94: Their eyes have gone from out their face;/ they do not see nor control their goods. 495-96: Their speech has gone from out of their throat,/ as though none had seen them in their joy. 497-98: Their sorry tongue cannot speak out/ to claim their right and speak to them. 499-500: No more theirs the strength to raise their hands,/ neither to stretch them out nor to close them up, 501-02: to sing God's praise in all humility,/ *nor even age in kindness*. 503-04: Their feet, once swift, now in Hades,/ eaten every day – what a shame! 505: Underfoot, their hair fallen out. 506-07: We say this so you – without our letters –/ can tell them of our bodies' harm, 508-09: in case they feel the pangs of pity/ and open palms in memory of us. 510-11: That's why I ask you – please don't forget – / to go tomorrow morning to our homes and speak. 512-: Tell our wives, and tell our children too,/

Their lips are blackened; cut off their speech;
their skull is split, spilled out their brains.
We say this so you – without our letters –
can tell of our bodies' boundless harm
in case they feel the pangs of pity
and open palms in memory of us.
That's why I ask you – please don't forget –
to go tomorrow to our homes and speak!
Tell our wives, and tell our children too,
spend from our goods on the many poor;
send to the prisons bread, wine and flour,
so we too may get great or lesser thanks.

*****

[Let them find the worldly will I made,
bequeathing to none save my children,
Thinking, poor wretch, they would act for me
who in my lifetime had done bad deeds.
That's why I ask again – don't forget,
go to our homes, as I said, speak out!
All of you, I beg, while still alive,
do deeds for Christ wherever you may go,
so you may find treasure without toil,
wherever you may speed in haste and toil.
Let no kin beguile, nor wife nor child,
to leave them gifts to give for your soul.
No, joy to him who reaches out his hand
before he dies and opens up his purse.
I was tight-fisted: no poor man ever dared
to ask me for anything, open his mouth,
because they knew too well my reputation!
Never drew they near, nor did I want them.
I kept tight and close, with neither thought
nor crumb to spare for my soul's sake.

-513: / spend from our goods on the many poor; 514-15: send to the prison bread, wine, wheat,/ and if payment comes, may it be in time to save us".

Whoever thinks his will guarantees gifts
to the poor after death deceives his soul –
– they just don't care, they can't be bothered,
except to eat, drink, hold on to their goods,
keeping them locked up with two or three chains,
florins, dinars and "feathers" with gold curtains,
working out only how to increase them
without a thought for those who bequeathed.
You'd say they never knew them, shared a meal,
nor ate together on a dish of lentils.
I have no more for you to tell the bereaved,
just many greetings from us, sorely maimed".]

*

Glory to the father, to the son and to the holy spirit,
to my maker and God and all-causing creator. Amen

Nikolaos Kalliergis, Zacharias' son,
compositor of letters in this press,
laboured on this the rhyme of Bergadis
so those who read it find no wrong
as may be found in many faulty rhymes
that should by rights have been burned.

In fifteen hundred and nine was this printed,
and in December's month was it given forth.

COMMENTARY

In the following comments emphasis is given to textual criticism. On the general principles underlying the synoptic edition see Ch. 2. *The tradition of the text* and, especially, the Introduction to the *Synoptic edition,* pp. 179-82. Please note that I often tacitly refer to these two chapters.

Attention is also given to problems of linguistic interpretation, and especially to unusual syntactical constructions. Although Ch. 3. *Language,* on the one hand, purports to cover all relevant aspects of phonology, morphology and syntax in both versions and the *Index verborum,* on the other, records all word forms occurring in both versions, some of the more unusual or characteristic linguistic phenomena are mentioned, even when these have no bearing on the interpretation or on questions of textual criticism. As a rule, comments on the versification are made only when relevant to the evaluation of the textual tradition. For a systematic treatment, the reader is referred to Ch. 4. *Versification.*

The commentary, moreover, lists the repetitions of lines and hemistichs in *Apokopos,* and it also includes references to identical or similar lines and hemistichs in other texts. The following symbols are used: '=': identical with, '≈': almost identical with, 'Cf.': similar to, '≠': different from. The first hemistich of a line is called "a" and the second "b". Thus "5a" denotes the first hemistich of the fifth line.

As is the case in both the *Introduction* and the *Index verborum,* "Texts", with capital T, signifies the indices verborum/glossaries of the text editions included in the list of *Abbreviations and references.*

Words quoted in the same form as they appear in the text are rendered in plain text, and not in italics or within quotation marks. *Loci desperati* are italicised in the text, and such words, phrases and clauses are kept in italics, without quotation marks, when quoted in the Commentary. The use of single quotation marks is reserved for forms of Greek words other than those in the text, e.g. head word forms or words quoted from other Greek texts. Double quotation marks are used for interpretations in English. The abbreviation "ante corr." signifies words in V and A which I have corrected, and "post corr." my correction.

1-2 A: The title is only found in A and in the subsequent editions. In all probability it was not given by the poet himself. Therefore, the title is not recorded in the *Index verborum*.

'Απόκοπος: The word is probably based on the expression ἀπὸ κόπου in l. 3, cf. i.a. Kriar., Lex. s.v., Alexiou St. 1988: 201, van Gemert 1991: 62. It may be translated as "exhausted", cf. i.a. Kechagioglou 1984: 254 and n. 28, van Gemert 1991: 62. The only alternative meaning of the word recorded in Kriar., Lex. s.v. *ἀπόκοπος* is "castrated", cf. Kechagioglou 1984: n. 28.

ρίμα: For the use of this noun in the sense "narrative poem in rhymed couplets" see Falier., Enypn. (v. Gem.) [130], Falier., Rim. (Bakk.-v. Gem.) *302a (ms. A); cf. Panagiotakis: 94.

λογιοτάτη: The accentuation, though in accordance with the rules of AG, is probably *metri causa*. No single-word comparative or superlative forms are found in the poem proper, cf. Ch. 3. B. § 3.3.

ποθεινοτάτη<ποθεινός: I have only found this archaic synonym of ποθητός in the superlative form (absolute), as here, in Dellap., Erotem. 473 (voc. masc.) and in Dig. (Alex. St.) Esc. 228, 561 (voc. neuter).

3-5a ≈ Tzamplak. 1-3a.

4. ἀποκοιμήθην V ὑπο- A B: Alexiou St. 1985: 268 defends his choice of the common verb in V arguing against Kechagioglou 1984: 255 n. 7 that in Prodr. (Hess.- Pern.) III 200 (app. crit.) (= Prodr. (Eideneier) IV 232 (app. crit.)): *καὶ ροχαλίζει δυνατὰ καὶ (ὑ)ποκοιμᾶται ἡδέως*) the verb 'ὑποκοιμᾶται' means "κοιμήθηκε λίγο ἢ πολὺ ἐλαφρὰ" (fell asleep for a little while or slept very lightly), and that this is incompatible with the narrator's long and complicated dream. Alexiou's interpretation is not, however, supported by the immediate context, as quoted, nor by Prodr. (Eideneier) IV 182 where the verb recurs. In both cases the editor H. Eideneier translates with the verb "einschlafen" taking it to be wholly synonymous with 'ἀποκοιμᾶμαι'. A long and complicated dream, moreover, is not at all incompatible with a short or light sleep, on the contrary. That is demonstrated by medical research on human sleep and dreaming. Hence, there is no justification for Panagiotakis introducing the common ἀποκοιμήθην of V into the text of A, thereby violating his stated principle of not mixing the readings of the two witnesses. If the reading ὑπ- of A is, in fact, an error, Panagiotakis: 112 and n.1 is, of course, right that it may

have been prompted by the identical beginning of the word *ὕπνον* in the same line.

5. ἐφανίστη/-σθη V/A: See *Index* s.v. *(φανίζομαι)*. The third metrical syllable is rarely stressed, especially when it is not the first syllable of a word and, at the same time, both the first, second and fourth metrical syllables are unstressed, cf. Ch. 4. It is tempting, therefore, in V to follow the tacit choice made in Apokop. (Alexiou St.) of the V^{ac} reading with the accent on the second syllable, and with the likewise tacit addition of a supplementary accent on the fourth syllable; especially since the same inflexional form recurs in 9 V with an accent on the fourth syllable. I prefer, however, to keep the accentuation of V^{pc}, both because it agrees with A, and because both forms are attested in *Erotokritos*, cf. Erotokr., p. 466 (Hatzid.) and Erotokr. (Alex. St.), Comm. Ε´ 895.

5 V. κ' ἔτρεχα / λιβάδιν: On intransitive verbs being used transitively see Ch. 3. C. § 6.2.1.

5 A. κ' ἔτρεχα / εἰς λιβάδιν: This is one of only two examples of synizesis across the caesura. The other is in 334 A, cf. Ch. 4. This is not the same phenomenon as "attenuation of the caesura", cf. Comm. 34, 177.

7. νά 'χω V κ' εἶχα A: The "narrative use" of νὰ+subjunctive, in place of the imperfective ind. past, is seen two or three times more in V than in A, see e.g. νὰ ξενίζωμαι 18 V. Cf. Ch. 3 C. § 6.7.2.

11. τὸ/τοῦ τρέχειν ἤρχισα: On the occasional use of the infinitive with (or, rarely, without) the article instead of νά+ subjunctive, when governed by certain verbs, see Ch. 3. C. § 8.2.2.

τάχα νὰ βάλω χέρα: For *βάνω χέρα* see Kriar., Lex. s.vv. *βάλλω* (8), *βάνω* (Α´ 23). It would not make much sense to interpret the clause as subordinate, taking νὰ as a final conjunction: "..I started riding in order to begin". It must be co-ordinate, the second hemistich functioning as an emphatic repetition of the first: "..I started hunting, in other words, I set out".

12. ἐτσάκισε(ν) τὸ σταύρωμαν ἡ μέρα: The expression is a conflation of 'ἐτσάκισε(ν) ἡ μέρα': "the day was waning" and 'τὸ σταύρωμα(ν) τῆς μέρας': "noon". Cf. Somav. s.v. *τζακίζομαι* 'ἐτζακίσθηκε τὸ μεσημέρι'. The sense is clear, however: "..till it was past midday". Cf. Kakridis 1953: 409-10, Apokop. (Alex. St.), Comm. ad loc.

13, 14. ἠφάνισεν V : Although the usage is not attested elsewhere, I accept this active form being used as a synonym of the passive ἐξαφανίστη(κε): "it disappeared", cf. *Index* s.v. *ἀφανίζω*.

16 V. ἀπίαστον (ante corr.): Although the accentuation in V is not necessarily a *lapsus calami* but may be the result of an archaistic orthography, I have chosen to move the accent. Compared to the placement of the accent on the first of the two vowels in syllables with grammatical synizesis, the accentuation here is extremely archaistic. If read with the accent as in V, the line would, moreover, be hypermetric. On the treatment of accents, see the principles stated in the introduction to the synoptic edition, pp. 180-81.

18a: In A, all three co-ordinated direct objects of 'ξενίζομαι' are in the accusative. In V the first of the three objects is in the genitive. The meaning, however, must be the same: "θαυμάζω". Kriar., Lex. s.v. *ξενίζω* II B′ only gives one example of 'ξενίζομαι' taking a direct object in the genitive, meaning "στερούμαι".

18b ≈ *Peri gerontos* 164b.

20. *πεζεύσειν*: I take the form to be a perfective infinitive, and not an archaic future infinitive, cf. Ch. 3. B. § 5.5.1.

22. θέτω *τα*: On the position of the weak object pronoun see Ch. 3. C. § 2.2.

23: The line may seem metrically irregular at first sight, but it is not. The scansion of the first hemistich is unproblematic and the second scans well, too, if read with a caesura between λέγω and ἐκεῖ, i.e. at a syntactic break (cf. Ch. 4.1, p. 163) and synizesis between ἐκ<u>εῖ ὅ</u>που and ὅπ<u>ου ἐ</u>στάθην. Thus scanned the line counts fifteen metrical syllables, the 2nd, the 6th, the 9th, the 12th and the 14th being stressed.

ὅπου: As a rule, both the relative adverb of place ὅπου and the relative pronoun ὁποὺ are, in fact, unstressed. V invariably leaves both words unaccented, while A in most cases has a circumflex on the last syllable, cf. p. 181.

24. ὀφαλὸς: Here, as in 86 A, 92, 131 A, the masc. nom. article ὁ is left out before a back vowel. On this feature of the Cretan dialect see Ch. 3. A. § 1.6.1-2. In this particular case, the article would have been lost anyway, in the synizesis λιβαδι<u>οῦ [ὁ] ὀ</u>φαλὸς.

γεμάτος τ' ἄνθη: The syntax does not call for a definite article. The reverse phenomenon is seen in 60 below, cf. Ch. 3. C. § 3.1-2. The article may have been added here for the sake of the rhyme. It should be noted that Kriar., Lex. s.v. *γεμάτος* 1α) gives two examples of this adjective being likewise construed with a definite accusative form (Erotop. 338 and Voskop. 145), one example with a definite genitive form (Thes. 6 [14^4])

and only one with an indefinite accusative form (Dig. Andr. 375[17]). In all three lines the metre would be ruined if the article was left out.

31. ..τοῦ περιανασάνω: The article, in the genitive, is combined directly with a subjunctive form without the νά. The construction serves as a final clause. This is, to my knowledge, a unique syntactical construction. In NT τοῦ+ infinitive may serve as a final clause, e.g. Math.13,3: *ἐξῆλθεν ὁ σπείρων τοῦ σπείρειν.* As final clause, we also find the article followed by νὰ+ subjunctive in Prodr. (Hess.- Pern.) III 379: *..τοῦ νὰ τὸ τρώγῃς..* (≠ Prodr. (Eideneier) IV 495 *..τὸ νὰ τὸ τρώγεις..*), cf. Apokop. (Alex. St.), Gloss. s.v. *τοῦ*. This is the only case in *Apokopos,* where a form of the article is combined directly with a finite verb form. It cannot be excluded that the subjunctive form in -άνω, as opposed to the infinitive in -άνειν, has been forced by the need for the line to rhyme with the following which ends in ἀπάνω. The combination -άνειν/-άνω would have been the only example of a rhyme unit with identity in sound between the stressed vowels and the intermediate consonants, but not between the unstressed vowels, cf. Ch. 4.2, p. 171.

The infinitive is the only verb form which is regularly preceded by the article. In other vernacular texts too, this substantivized infinitive is occasionally used in the place of SMG νὰ+subjunctive, or to form a temporal or conditional clause. The two latter functions may also be expressed by τὸ νὰ+ subjunctive, or, as in *Erotokritos,* even by τὸ followed by a finite verb form, cf. Erotokr., pp. 385-6 (Comm. A 129), 467 (Hatzid. § 61).

33. ἐφάνη μου/με, εἶδα ἐκάθετον: Asyndetic syntactical constructions are relatively frequent, cf. Ch. 3. C. §§ 7.1, 8.2.1-2. This is a rare case, however, where three verbs, two of which are clearly meant be subordinated, are juxtaposed without any subordinating conjunction.

34. ..σύγκερον πολλὰ / , πολὺν καὶ συνθεμένον V/A: In A both syntax and versification are wholly regular, and the adjective πολὺν: "much, plenty" makes sense. In V the word order suggests that the adverb πολλὰ: "very, much, to a high degree" belongs to the preceding adjective σύγκερον. This adjective, which is not recorded elsewhere, is used about honey and must mean "which is together with the beeswax [in the hive]". The addition of the adverb of degree to this adjective, the comparison of the adjective, in other words, is very odd. In spite of the word order, however, πολλὰ could be meant to belong to συνθεμένον. This participle, which I have not found in any other text either, is recorded in Somav. as an adjective synonymous

with 'σύνθετος': "composite". Perhaps it is supposed to mean "thick, rich" here. At any rate, this adjective, as opposed to the preceding, readily allows comparison. Therefore, I prefer this interpretation, which has the syntactic break coincide with the caesura.

According to the former interpretation, the syntactic pause falls after πολλὰ and does not coincide with the caesura after the eighth metrical syllable, which is thus considerably weakened. As a result, the adverb stands out. This phenomenon, "internal enjambment" or "attenuation of the caesura", is also seen in 177 VA, 298 A and 322 A, as well as in other vernacular poems, especially in later Cretan works. See e.g. Erotokr. (Alex. St.) C 1249, where *πολλὰ* is placed after the caesura while belonging syntactically to the first hemistich, cf. Deliyiannaki 1995: 151-7. Hence, the versification is not an obstacle to this interpretation of the syntax.

35. ..τ(ὸ) ἀνέβην ὥρμησα: In Erotokr., Comm. A 129 (p. 385) Xanthoudidis refers to this reading (Apokop. "33", i.e. 35) as an example of τὸ + infinitive functioning as a temporal clause, i.e. "as soon as I had climbed up, I rushed". Since Kriar., Lex. s.v. *ἀνεβαίνω* (1α) puts a comma between the two verbs when quoting this reading, he must interpret the expression in the same way. In this intransitive sense, however, the verb 'ὁρμῶ' usually governs a prepositional group indicating a direction and very seldom forms a clause on its own, cf. Kriar., Lex. s.v. (I Β΄). Therefore, I choose to take the infinitive to be the object of ὥρμησα, the sense being: "I desired to climb up". The verb 'ὁρμῶ' could also (be intended to) mean "begin", as in 327 A.

40: Kechagioglou 1984: 241 sees this line as a clear reference to *Luke* 12,19: 'ψυχή, ἔχεις πολλὰ ἀγαθὰ κείμενα εἰς ἔτη πολλά· καὶ ἐρῶ τῇ ψυχῇ μου· ἀναπαύου, φάγε, πίε, εὐφραίνου', cf. *Sapientia* 2, 6.9. Although I do not find the parallel very striking, I accept that the poet may have had this scriptural passage in mind.

44. εἶδεν V (ante corr.): This is the first of several cases where V wrongly has a verb or a pronoun in the third person instead of the first, or vice versa: see Comm. 141-2. Cf. Comm. 49. The correction is dictated by the context in V and does not presuppose knowledge of the corresponding reading in A.

45. ..νὰ χαλᾶ..χάμαι/κάτω νά 'ρθη: Panagiotakis: 140-41 argues that here, as well as in 111 A, the verb 'χαλῶ – χαλοῦμαι' must have the AG meaning "χαλαρώνω, ὑποχωρῶ", and not the Medieval and SMG "κατα-

στρέφομαι, γκρεμίζομαι". On the face of it, the AG sense may seem to fit better into the context. But given the fact that χαλᾶ is in the imperfective aspect, governed by a verb meaning "begin", and χάμαι/ κάτω νά 'ρθῃ is in the perfective aspect, meaning "fall [definitively] to the ground" or "come down [for good]", the SMG "γκρεμίζεται": "topple down" does make good sense. See also Comm. 111.

47a VA = 32a VA, 47b V = 32b VA ≠ 47b A: In both versions 47a is identical with 32a. But A has a different second hemistich, whereas V repeats 32b unchanged, thus creating a very weak assonance (ἀπάνου-ἐτήρουν) where A has a proper rhyme. The adverb τριγύρου in A also corresponds better with μέσα in 48, than V's ἀπάνου: "..around (at) the branches of the tree" as opposed to "..in between the branches/the foliage", cf. Apokop. (Alex. St.), Comm. 48 (p. 229). This notwithstanding, I leave V's text as it is, without italicising, because it does make sense, and because there is no safe basis for correction without having recourse to A.

48. τὸ (ἔ)βλεπα: I take the pronoun as referring to τὸ δενδρὸν/-τρόν in 47. Alternatively, the clause could perhaps be interpreted as proleptic, i.e. with τὸ corresponding to the subordinate clause τίς.. in the second hemistich and (ἔ)βλεπα being parallel to ἐ(συν)τήρουν. Another possibility, which would go against Alexiou's interpretation of μέσα (cf. Comm. 47), would be to take μέσα τὸ as an equivalent to μέσα (ὁ)ποὺ in the temporal sense "as, while" (e.g. in Erotokr. (Alex. St.) A 1417). But I rule this interpretation out, because I have found no parallel.

48b V. τίς νὰ τὸ κλίνῃ.. may either be understood as a dubitative subjunctive (: "..who it might be that was bending it") or as an extraordinary example of narrative νὰ + subjunctive in a secondary clause (: "..who was bending it"), cf. Ch. 3. C. § 6.7.2.

49 V. ἐφάνη[σαν]: This is the first of a few examples where V has a verb or a pronoun in the wrong number: see Comm. 141-2. Cf. Comm. 44. The error is easily corrected here without knowledge of A.

51. ..τόσο(ν) .. ὅτι/καὶ ἔκλινε.. V/A: Lassithiotakis 1998: 200-1 prefers the reading of V in order to avoid the hiatus in A. He argues that there is no other example of hiatus between two identical sounds in version A, and he notes that the combination τόσον/-α.. ὅτι is found in Dellap., Erotem. 1176, 1515, 1732. In A 189, however, there is also hiatus between two identical sounds: ..ἔξι | ἤ.. (5th-6th metrical syllable). In both cases the

hiatus is acceptable because the second vowel is stressed, cf. Ch. 4.1, p. 163.

52: The whole clause is merely a tautological repetition of the preceding consecutive clause ὅτι/καὶ ἔκλινε νὰ πέσῃ "..that [the tree] was beginning to lean over and fall": ὅθεν must here serve as a consecutive conjunction: "so that". κελεύω, though used metaphorically, is an unusual word to use about a tree. The same can be said of θέτω, which is used in the intransitive sense 'ξαπλώνω' as in l. 4, i.e. "lie down". Here it can be understood as "come down, dip", cf. Kriar., Lex. s.v. (Β΄ β), where no parallel example is given.

53aV=/A≈ Falier., Enypn. (v. Gem.) 33a: ..τὸ δεῖν (το) ἐτρόμξα: As in 372, the substantivized infinitive functions as a temporal clause, cf. Ch 2. C. § 6.7.3; see also van Gemert, Ist./Enypn., p. 49 (§ 7.8.4).

54. στὸν ἀγρὸν V εἰς τὸ φὰν A: A's version of the comparison with the behaviour of bees seems more to the point and V, moreover, uses an archaic word. But V's reading does make some sense and there is no sound basis for correcting it. I therefore keep it and do not indicate that it should be obelised by italicising it.

55. ὅπου ἤλπιζα: I write ὅπου and interpret the relative as a temporal adverb here and functioning as an adversative conjunction corresponding to SMG 'εκεί που, ενώ': "whereas, while". The relative pronoun 'ὁποὺ' would serve as the object of ἤλπιζα, and in all other instances it functions as the subject in the relative clause, cf. Ch. 3. B. § 4.6.1. Note that in 242 V and (512) A ὅπου serves as a relative temporal adverb, though not in an adversative sense. Against my choice, it could be argued that the reason for choosing 'ὁπού', rather than 'τό', as relative pronoun here could be the fact that, while serving as the object of ἤλπιζα, it is at the same time serving as the subject of στέκετ(αι) in the object clause. But there is no parallel construction in the poem.

58a: V has hiatus twice in succession, while A has none. Except for the interpolated 113, this is the only instance in V, cf. Comm. 189a A. Hiatus in other positions than at the caesura is much more frequent in V than in A, cf. Ch. 4.1. It is not possible to decide whether this difference is due (mainly) to changes in the tradition of V, or to changes in the tradition of A. It is quite possible that A's editor Kalliergis did not approve of hiatus between certain vowels or in certain positions of line, and that he has made an effort to eliminate such instances.

60. πόθεν V ὅθεν A: The suffix -θεν in adverbs of place, which originally signified 'the direction/movement (away) from a place': "whence", is also used in the Texts to denote 'the place at which' or even 'the place towards which': "where(to)", cf. e.g. Kriar., Lex. s.v. *ὅθεν* (1α-δ). Here A has a relative pronoun, without an antecedent, while V has the interrogative variant, in a sort of indirect question. The meaning, however, is the same and it is clear: ".., I realised where (/in which place) I would end up". I have not found πόθεν used in a wholly parallel construction. Cf. however Falier., Ist. (v. Gem.) 391: *..καὶ πόθε ἂν πᾶμε* and Dellap., Erotem. 2865: *Εἰ.. θέλεις νὰ μάθῃς ποῦ εἶναι καὶ πόθεν κατοικοῦν.*

65: Here we have another asyndetic construction involving the expression ἐφάνη μ(ου), cf. Comm. 33.

65b = Pikat. 332b.

72. καὶ ὡς ἄβουλα V διχῶς βουλὴν A: The sense is the same: "without permission". The reading of V is also found in Pikat. 107. In A the juxtaposition of the clauses without the co-ordinate conjunction seems awkward. The stress on the second syllable of διχῶς is not unusual, cf. Kriar., Lex. s.v. *δίχως*. Since the ninth syllable is very often stressed, there is no reason to suggest that the accentuation is chosen for the sake of the metre, as does Panagiotakis: 116. Differently in 468 A, where the stress on διχῶς falls on the twelfth instead of the eleventh metrical syllable.

73. ἀραχνιασμένοι: The primary meaning of this participle is, of course, "full of/covered in cobwebs". Kriar., Lex. s.v. *ἀραχνιάζω* (α) takes this to be the sense in the expression *ἀραχνιασμένες πόρτες* used about Hades in Erotokr. D 1842. According Kriar. Lex. s.v. (γ) it may be interpreted as either "hideous, foul" or "deserted, wretched, poor" when, as here, it is being used about the dead in Penth. than. 55, 160. It is clear that the word is used to stress the tragic state of the dead, but we can only guess what connotations were the first to spring to the mind of contemporary readers/listeners. See also ἀράχνης 492 V.

74. μυριοθορυβουμένοι: This hybrid of the AG imperfective participle in -ούμενοι and the AG perfect participle in -ημένοι is not recorded elsewhere. The form is left uncommented in Apokop. (Alex. St.) and is accepted in Kriar., Lex. s.v. *μυριοθορυβοῦμαι* as an imperfective participle, the accentuation being *metri causa*. Panagiotakis: 163 argues for his correcting it to -ημένοι. This compound perf. ptcp. pass. does not occur in any other vernacular text either, but the simple *θορυβημένος* is found in two texts,

cf. Kriar., Lex. s.v. Since the two versions agree, I prefer to leave the form unchanged. Thus, like V and A, I find it more natural to take the participle to be masc. pl. depending on the subject δύο in 73, rather than interpreting it as fem. sing. qualifying (σκιὰ καὶ) χαραγὴ in the comparative phrase, in which case the accentuation would be the correct AG one. See also Comm. 425.

75. ἡμέρα V (ante corr.): The parallel structure of the two hemistichs calls for the correction – which is the simplest possible.

76a. καὶ ὡς τοὺς εἶδα ὁ ταπεινός V κ' ἐγὼ ἐκ τοῦ φόβου ἐπάρθηκα A: This is one of the few instances where the variant readings are entirely different and at same time make equally good sense. (See also 94.) The difference cannot be explained as a result of erroneous copying or of mishearing in a dictation situation. Neither reading, moreover, recurs in identical form in *Apokopos,* nor does it seem like a stock phrase (or formula). A's reading could, however, be seen as a first hemistich version of καὶ ἀπὸ τοῦ φόβου ἐπάρθην in 46b VA.

76b. τί ἀποκριθῆν οὐκ εἶχα: This is the only example in *Apokopos* of the infinitive following an interrogative pronoun (or adverb) instead of νὰ+ subjunctive. The construction is, however, found sproradically in the Texts, e.g. Falier., Ist. (v. Gem.) 115, cf. Comm. *ad loc.*, and Erotokr. E 1021.

77: Cf. Ain. ásm. 138.

78: Cf. Pikat. 107.

πρόβοδον ὁδοῦ V / ἐδῶ A: The fact that the expression in V is not recorded elsewhere, or that ὁδοῦ may seem superfluous, a guide being characterised precisely by knowing the route and showing the way, is not sufficient reason for changing the text. Though the adverb of place in A fits perfectly into the context, it is not essential to the meaning of the clause.

πορεύεις V: Although I have found no other example of the active form of the verb being used in the sense "to travel", I keep it. It is obvious that this is what it is supposed to mean.

79. σύ(μ)ψυχος, συζώντανος: Here the two adjectives seem to be used synonymously meaning "alive (and kicking)". Both refer to the narrator who has just arrived alive in Hades. In 364, however, the two young dead interlocutors use the same adjectives (the first in version A and the second in V) when referring to themselves just having arrived, dead from drowning, in Hades, and in 262 they use συζώντανους about men whom "Charos

sends to Hades" because of their deceitful wives. The basic meaning of both adjectives here in *Apokopos* thus seems to be "who has just arrived in Hades" – whether dead or alive. Hence, the fact that the two dead young men use these two adjectives about the narrator does not necessarily mean that they have already realised that he is alive. The content of the following line 80 does, however, suggest that they have in fact realised it.

79-82: van Gemert 2000: 252-4 argues that in addition to the ending of the poem, the so-called "epilogue" 483 ff. (cf. Ch. 2.6), and several other passages, these two couplets are also interpolated, because 1) they contain Christian notions foreign to the rest of the poem (–but not, I stress, foreign to the "epilogue"), 2) the idea that the living visitor to Hades cannot return to the world above is at variance with the basic concept of the *Catabasis* genre, and 3) stylistically, the four lines do not function well in the immediate context where 83 would follow more naturally directly after 78: In 85 the two dead persons conclude definitively – from his smell – that the narrator is alive. But they already seem to take that for granted in 79 or at least in 80, cf. Comm. 79. These three arguments may all seem acceptable to the modern reader. But as a warning, I should like to quote Alexiou M. 1991: 251: ".., the text is not free of problems, although some have been exaggerated by philological insistence that medieval poems on fantastic themes should conform to our standards of rationality and consistency." See also Ch. 2.6 and Comm. 101-26, 227-38, 291-6, 460-7, 468-483 A/484β V, and 483-91.

81-2: In both versions, the two verb forms at the end of the lines have a different syntactical function (middle diathesis, intrans. vs. active, trans.) and a different semantic content ("return, get back" vs. "raise, resurrect him"). But the rhyme units are identical (in A, with the difference of the final -ν). In V, which has a simple form in both lines, this is, strictly speaking, not a proper rhyme, because the rhyme words are homonymous forms of the same verb. A is a borderline case. There is no parallel to this instance in the poem. Five times, however, V repeats the same rhyme unit, in morphologically and syntactically identical forms, in couplets where A has a proper rhyme. (Twice in the latter spurious part of its "epilogue", A repeats the same rhyme unit, having identical forms.)

82. The syntax of the variant readings is quite different, but the meaning is essentially the same. In V the verse is smooth and elegant with the synizesis εἶδα ἡ. In A the hiatus μόνε | ἡ is unusual and awkward and the

second hemistich is hypermetric: (ἠ)μπορεί has to count as two metrical syllables. In A this verb only occurs once more (503), in the same form including the initial vowel. (There it counts as a metrical syllable.) In seven more cases in A an initial vowel, which clearly represents a traditional way of spelling a word, renders the line hypermetric: 113, 147, 156, 158, 166, 228, 266. I merely bracket these vowels with parentheses for the benefit of the reader, and do not use square brackets to indicate that they should be deleted from the text, cf. p. 157-8. See also Comm. 89a, 264a.

μόνε A: I disagree with Panagiotakis: 139 changing the form on the grounds that it is not Cretan and that it does not recur in A (–or in V), where μόνον is used in 161, 219, 236, 319, 433 and epil. 526, 551. Not only in V but also in A, several words occur in variant forms, some of which are only found once. For example, ἀπείτ(ι) is used once in 237 A, while ἀπείτις or ἀπεὶν is found in all other cases; likewise, ἀποὺ only occurs in 416 A and ὁποὺ in all other instances.

νεκρ(ο)ανάστασις: The learned ending is probably due to the influence of the language of the Church, as in the case of κρίσις 299 A, cf. Ch. 3. B. § 2.2.2.

84. νὰ (εἶ)πες..: This potential mood expression, which corresponds to SMG θα έλεγες, is only seen in one other asyndetic construction: 142 VA = 553 A ≈ 496 V, each time at the beginning of the line, as here.

λιβάδιν: Note the mention here of a "meadow", a central element in the opening scene, cf. Comm. 89-90.

86: Cf. N. Γ. Πολίτου, *'Εκλογαί*, no. 207, l. 3 and A. Jeannaraki, *"Ασμ. κρητ.*, 145, l. 13.

86 A. οὐρανὸς: On the loss of the article ὁ see Comm. 24. In this case, too, the article would have been lost in the synizesis anyway, as in V.

87a. Εἰπὲ ἂν ἀστράπτει καὶ βροντᾶ V 'Αστράπτ', εἰπέ μας, ἦ.. A: V repeats the construction of the preceding line with the introductory clause at the beginning of the line, while A has it inserted. The same difference is seen in 139, 233, 283. In most instances, however, the two versions agree in having the introductory clause at the beginning of the line: 77, 131, 165, 226, 279, 320, 404, 460.

The conjunction ἦ in A is copulative, corresponding to καί. See also Comm. 103.

87b ≈ Erotokr. C 115b.

συγνοφᾶ V: The loss of the consonantal /i/ from the last syllable, or more correctly, the depalatalization of the preceding consonant /f/, is seen once more in V and three times in A, cf. Ch. 3. A. § 2.1.3, and it is widespread in later Cretan texts. The interchange of the vowels /e/ and /o/ is not unique either, cf. Ch. 3. A. § 1.1. The development of the velar fricative [γ] before the dental/alveolar nasal [n], on the other hand, is rare and is not seen elsewhere in *Apokopos*. The form 'σύγνεφα' (< σύννεφα) is, however, found in ms. A of Peri xen. (Mavrom.) 131 (app. crit.). Chron. soult. 90,16, moreover, has the form 'σύγνοφο'. I therefore keep the form in V. It is obvious, and not only from the context, which form we have, and there are no safe criteria for choosing among the possible "corrections": *συννοφᾶ, συννεφᾶ, συννοφιᾶ* or *συννεφιᾶ*?

88a. ὁ Ἰορδάνης ποταμὸς: For "river Jordan" as a common name for the Milky Way see e.g. N. Γ. Πολίτου, *Παραδόσεις* II (Athens 1904), pp. 22 ff. and *Λαογραφία* 5 (1916) 635, 13 (1951) 272, 17 (1957-8) 273.

88b. ..νὰ τρέχῃ V ..καὶ τρέχει A: A's reading, with co-ordination, has the same structure as 87b VA and 87a V. The νὰ in V may well be an error. As 88b V stands, it must be understood as a consecutive clause, rather as an additional indirect question. In 93, V has co-ordination with καί, while A has subordination with νά. In both cases the difference is rather insignificant.

89a V: Although περ(ι)βόλια must count as three metrical syllables, i.e. with internal apocope, the poet and/or the copyist has chosen the traditional spelling. Since the problem is only one of conservative orthography, I use parentheses and do not indicate that the superfluous syllable should be deleted. This is the only example of a metrically redundant vowel within a word. Cf. Comm. 82, 264a.

89b. νὰ κιλαδοῦσι(ν): We may interpret νὰ as being used instead of ἂν to introduce an indirect question, in which case the clause is co-ordinate. In the following passage the two words alternate in this function, e.g. in 90. See Ch. 3. C. § 8.10. But the construction could also be seen as an equivalent to SMG που να, introducing a relative clause. A similar ambiguity is seen in 96, 97, 98.

89-90: The two versions make equally good sense. In 89 the only variant is the different choice of synonyms for "garden". The structure and content of 90, however, is quite different. V repeats δενδρὰ at the end of the first hemistich, the same position as in 89, and continues καὶ τὰ λαγκάδια ν'

ἀχοῦσιν. The verb at the end refers to the sensation of hearing, like the one in 89. V thus has a parallel structure. In V, however, 90b has one syllable too many. The ν(ὰ) has to be disregarded when the line is read, which causes the complete parallelism between 89b and 90b to be abolished. St. Alexiou leaves it out in his edition, while I prefer to keep it within parentheses. A, without any metrical flaws, has βουνιὰ instead of δεντρὰ at the end of the first hemistich and καὶ τὰ δεντρὰ ν' ἀθοῦσι in the second. Here the verb refers to two other sensations, sight and smell. Hence, the structure in 90 A is to some extent chiastic.

The mention of trees and birds here, and of meadows in 91, clearly alludes to the opening scene, cf. Comm. 84

90a A. μυρίζου: See also ἀναύθου 94 V, as opposed to μυρίζουν 120 AV etc. See Ch. 3. A. § 2.2.5 on the loss of the final -ν.

91-2 ff.: In A the first hemistich forms the last of a long series of indirect dubitative questions, while the second is the first of two consecutive direct questions. In V the first hemistich is the first of three consecutive direct questions, which make up the whole couplet 91-2. In both versions, the following three couplets (93-98) resume the series of indirect questions (86-90) without a new introductory clause, while the couplet 99-100 is again made up of direct questions which, in their turn, are followed by more indirect questions in 115-26, cf. Comm. 101-26. This last-mentioned series of indirect questions have no introductory clause either. Like the ones in 93-98, these indirect questions, too, ultimately depend on Εἰπὲ ἂν / εἰπέ μας,.. in 87.

93: Cf. Ν. Γ. Πολίτου, *Ἐκλογαί*, no. 207, l. 5.

93, 94: In both lines V has hiatus between καὶ and ἂν, while A avoids it. See Comm. 58a. Cf. Ch. 4.

94: The two versions make equally good sense. In spite of the differences, the sense is not fundamentally different, cf. Comm. 76a.

96. τὴν αὐγὴν in V is probably a dittography: the word recurs in the same position in the following line, and also two lines above. But since V's reading makes sense, I keep it.

κρατῶντ(α): The active participle is used, although the sense is reciprocal ("holding each other's hand">) "holding hands" and a passive form was thus to be expected. In several cases an active participle is likewise formed from a deponent verb. See Ch. 3. C. § 6.5.2.

101-26: While preserving the line numbering of Alexiou's edition, I have changed the order of the lines and placed 115-126 before 101-112, and also proposed that 113-114 be deleted. Alexiou St. 1959: 307 (cf. Apokop., p. 230) was the first to point out the problems in this passage and to suggest the solution which I have now employed. Alexiou rightly stresses that by changing the order of the lines we do not solve the problem in 113-114. Hence the proposed deletion (see below). Without 113-114, the reversal of the order of the lines restores a perfectly sensible and logical structure:

From 93 on, the two young dead men's questions have to do with the activities of the living on earth, and in 100 the turn has come of the young women. The questions in 115 ff. follow naturally: about the Saturday and Sunday rituals (115-8), about the conduct of the nobility (119-24) and (in version A) whether the elderly are held in esteem (125-6). From 101 the questions are concerned with the relationship between the living and the dead: do the living remember and mourn us? (101-4) – and do you bring us messages from the living? (105-8). The tone is gradually being intensified, as the two young men are getting to the point of their main concern: whether they are being remembered and mourned. Hence, their invocation for the earth to scatter (109-12) comes as a natural climax. Moreover, the reaction of the narrator (127-30), who takes pity on the two, follows much more naturally after 109-12 than after 125-6.

An additional argument for changing the order of the lines is the fact that both passages make up an equal number of lines: twelve. Thus the reversal of the proper order can easily be explained in codicological terms: At an earlier stage in the tradition of the text, a single leaf has simply been turned the wrong way round before being bound up with the rest of the leaves and has then been copied in this new, wrong order. As a result, the semantic structure of the whole passage was destroyed. Furthermore, an obvious syntactic anomaly was created between 112 and 115. Some copyist has then noted this seeming lacuna and has tried to solve the problem by inserting 113-4 into his copy.

This interpolation does actually remedy the syntactic anomaly. The syntax of 112-3 and 114-5 is perfectly regular, and the transition from 113 to 114 is merely inelegant. But the overall coherence of the passage is, of course, not restored. At first sight, 113 seems to make good sense: The two young men wish for the gates of Hades to fall so that the sunlight may reach them (111-2), and they will be able to see each other (113). How-

ever, their whole concern in this passage is with the living and the world above. In this respect 114 fits much better into the overall context. But it does not make much sense in combination with 113: They wish for the sun to shine, so that they may see each other down in Hades and, at the same time, see whether the young people in the world above have kept their good looks.

Van Gemert 1979: 30-1 discusses in detail the incongruity between the two lines and their lack of coherence with the surrounding passage. He concludes that the whole passage 113-26 is an interpolation. Against van Gemert, Panagiotakis: 110 n. 1 argues that the incoherence of the passage is merely due to a lacuna after 113, cf. Comm. 237. (A typing error must be the reason for the statement p. 167 that the lacuna is located after 114.) Van Gemert 2000: 245-46, 252 returns to this question and notes that the transposition of 115-26 before 101 together with the obelising of 113-14 does not solve all the problems in this passage. That is correct, as will become apparent from my comments below. I do not, however, find that the problems are of such a nature that we have to assume that the whole passage from 113-126 is interpolated. Van Gemert 2000: 246 and n. 17 finds the transition from 100 to 115 with the change from direct to indirect questions, without an introductory clause, problematic. He does not, however, note that the same is the case of the transition from 92 to 93, cf. Comm. 91-2 ff. I prefer to interpret the phenomenon as an attempt on the part of the poet to bring some variation to this long series of questions. A. van Gemert adds that no explanation has been offered for the reversal of the original order of the verses (115-26, 101-12) or the interpolation of 113-14. I believe I have offered one. See also Comm. 79-82, 227-38, 291-6, 460-7, 468-483 A/484β V, and 483-91.

115ff.: Cf. Georgil., Than. 160ff.

117-8. νίβγουν – πάγουν V/παγαίνουν A: With the exception of Apokop. (Legr.) B, this "rhyme" has been improved in all critical contributions: Politis1953, p. 555: πλένουν/παγαίνουν, Kakridis1953, p. 410: νίβγουν/νὰ φύγουν, Apokop. (Alex. St.): πλένουν/νὰ πηαίνουν, Nikeforidis 1972: 1234-35: νίβγουν/νὰ ἤβγουν, and Apokop. (Panagiot.) A: πλύνουν/παγαίνουν. Such imperfect rhymes, however, where only the last unstressed vowels and the last consonants are identical, "unbetonte Assonanz" in the terminology of Pochert 1991, are found in most contemporary

poems, cf. Comm. 119-22. The quality of the rhyme is more or less the same in the two versions and they both have the rare verb νίβγουν. Hence, there is no reason to assume that the poor quality is due to corruption.

119-22: The syntax is erroneous: βαγίων/βάγιων and ἀρχόντισσες in 119 and 121 are feminines, while αὐτοὺς 122 A and ἐκείνους 122 VA, which cannot refer to other substantives than these, are masculines. As proposed by van Gemert 1979: 30-31 n. 5, I have substituted the masculine ἄρχοντες for ἀρχόντισσες in 121, considering the feminine form to be a dittography from 119. This is a simple correction, which also seems to find some support in the mention of hunting activities in 123-124. I therefore prefer it to the substitution of the feminine form for the masculine αὐτοὺς in 122 A, which was first proposed by Kakridis 1953: 412 n. 6, and which St. Alexiou follows in his edition. Alexiou St. 1959: 307 (cf. Apokop., p. 231) mentions the possibility of the additional correction *..οἱ ἀρχόντισσες αὐλὲς κ' οἱ ἄρχοντες τρικλίνους,* but does not introduce it into his edition. Van Gemert's emendation, which I follow, renders this very drastic change superfluous. Like Alexiou, I reject the suggestion by Kakridis, *ibid.* that τρικλίνους in 121 may be interpreted, this once, as a group of persons and not a number of rooms.

We are still, however, left with the question of the masculine form ἐκείνους at the end of 122 AV. Prior to the emendation in 121 this masculine form would also have had to be considered erroneous: It would seem that it was meant to refer to the feminine βαγίων in 119, but, apart from being feminine, as antecedent, it is placed far away from the pronoun. After the emendation, however, which introduces the masculine ἄρχοντες in 121, ἐκείνους in 122 VA need not be considered erroneous: Rather than referring to ἀρχόντισσες in 119, which would pose exactly the same problems as before the emendation, I believe that the opposition τους V/ αὐτοὺς A – ἐκείνους may be interpreted in the indefinite sense "some-others", both referring to ἄρχοντες. If this interpretation should not be accepted, I would, rather than substituting the feminine form for ἐκείνους, be prepared to accept the masculine form as unmarked for gender here, in spite of the fact that it would be referring to ἀρχόντισσες, a group consisting exclusively of females. The substitution of ἐκείνες for ἐκείνους would, moreover, reduce the quality of the rhyme. This obstacle, however, is less severe, because we find many "rhymes" of similar quality, which

Pochert 1991 terms of "betonte Assonanz" (: with different vowels in the last unstressed syllable), cf. Comm. 117-8.

122. θράσος V θάρρος A: Both words may either have the meaning "courage, heart, spirit, (self-)confidence" (= SMG θάρρος) or "boldness, recklessness, impudence, impertinence" (= SMG θράσος) (see 9, 256, 261). We would expect the two young men to be asking for positive qualities, as in the preceding questions. Hence, it seems natural to understand both words in the former, unequivocally positive sense.

παρρησία V ὑπεριψιὰ A: In this case the variant readings are not synonymous: παρρησία may either mean "authority, power" (e.g. in Ptochol. (Kech.) A 282 and Ist. Vel. (Bakk.-v. Gem.) χ 43, "majesty, splendour, grandeur" (e.g. in Flor. and Ist. Vel. (Bakk.-v. Gem.) χ 90) or "familiarity, outspokenness, freedom of speech" (e.g. in Flor. 14, Dellap., Erotem. 964 and Alex. 2721), whereas it seems that ὑπεριψιά, like SMG υπεροψία, can only be understood in sense "pride, arrogance, presumptuousness" (e.g. in Ist. Vel. ρ (Bakk.-v. Gem.) 860 *'περοψία,* 973 *περιψίαν*). In an aristocratic environment, ὑπεριψιὰ may well be considered a positive quality in noblemen.

123. ὑποταγές in the sense "servants" is a very rare case of the abstract (ὑποταγή) being used in the place of the concrete (ὑποταγός), cf. *Index*. In 470, A again has ὑποταγές in the same sense, while V has ὑποταγούς. In Flor. 640L ἡ ὑποταγή is used collectively in the sense "the servants".

123b ≈ Penth. than. 137b.

124a = Penth. than. 138a = Erotokr. (Alex. St.) A 108a, mss. AB (app. crit.) ≈108a, ms. X, cf. A 817.

125. προτιμοῦνται οἱ λυγερές, οἱ μέσες καὶ.. V προτιμεύγουν γέροντες μικροὶ καὶ.. A: The syntax of A is unusual, γέροντες serving at the same time as the object of the active verb in 125 and as the subject of its passive equivalent in 126: "do both young (or: common, poor) people and heads of families (or: wealthy people) show the elders respect, ..". Thus interpreted, A makes sense. The mention of the elders after the noblemen (119-24) and the young women (100,115-19) does not strike one as strange. The reading of V: "are both the young and middle-aged women and (the) heads of families (or: wealthy people) held in respect, .." does, on the other hand, seem quite odd, juxtaposing two age categories of women with a social category of men. (On οἱ μέσες see *Index* s.v. *μέσος* .) 125b V, moreover, has one syllable two many. It looks as if V continues to substitute feminine

substantives for masculine; perhaps under the influence of the various categories of women mentioned in the preceding passage 100 ff. The word λυγερές is also found in 100 and in the interpolated 114 (see Comm. 101-126). This notwithstanding, I refrain from italicising V, because it does make some kind of sense, when taken on its own. I would therefore not even have considered obelising the reading of V, had I not had the witness of A. Thus V has a problematic reading where A has a complicated or, at least, unusual syntactical construction. The same is the case e.g. in 328, 375-6, 457-9.

101: A has two synonymous verbs in the imperfective ind. past, while V co-ordinates an perfective and an imperfective ind. past form of the same verb, cf. Ch. 3. C. § 6.6.3. There is no apparent reason for the change of verbal aspect. Perhaps it is merely dictated by the metre, the perfective form in the first hemistich of V having four syllables and the corresponding imperfective ind. past only three.

Στὸν V Τὸν A: Panagiotakis: 140 states that it is necessary to introduce the preposition in A, but fails to do so in his transcription of the text. I do not find the preposition indispensable. The plain accusative forms in A may be interpreted as accusative of respect: "as for..", the sense being almost the same as in V.

102. οἱ ζωντανοὶ ὁποὺ χαίρο(υ)νται: According to the interpretation of 101 A proposed above, the relative clause is restrictive. In V it is non-restrictive: "[all] the living who (: because of the very fact that they are alive) are happy (: as opposed to (us) the dead)..", or simply: "those who are as fortunate as to be [still] alive..". Otherwise the questions in 102-03 would not make sense: "[those of] the living who are happy.. do they mourn..?".

103: The conjunction ἢ may, of course, be interpreted in its usual disjunctive sense "or", provided that the two hemistichs are understood as expressing alternatives, i.e. different degrees of sadness or grief. The two verbs θλί-βο(υ)νται and κόπτο(υ)νται may well be interpreted in this way. But they can also be taken as synonyms, in which case ἢ is equivalent to the copulative καί. Cf. 87 A, 105 V.

104. λυπόνται V (ante corr.): V also has the erroneous -όνται in 135^{β} and 148^{β}, but -οῦνται in 136^{β} and 147^{β} and in the other 3rd pers. pl. imperfective indicative middle forms of 2nd conjugation verbs.

105a V. μαντάτα ἢ χαρτία: It seems natural to interpret ἢ as being copulative rather than disjunctive. Cf. 107 where the the same two nouns appear in clauses co-ordinated with καί.

105b. παραγγελίες/παρηγοριὲς θλιμμένων V/A: Both readings make perfectly good sense: V: "messages from the [living] mourners". A: "letters of consolation from the [living] mourners" – or "letters of consolation for the grieving [dead]", cf. Panagiotakis: 140.

106 V = Pikat. 328 ≠ 106 A:
ἀπολησμονημένον V τὸν ἀσβολωμένον A: The variants make equally good sense.

108b. .., δῶσ' μας (τ' A) αὐτὰ καὶ νά τα: The syntax of this hemistich is unusual and awkward. In order to make sense of it, we must take χαρτιὰ and μαντάτα in 107 to be the antecedent of (τ') αὐτὰ and εἴτι.. in 108a of τα: "give them (: the letters and messages) to us and here you have [in return] these (things), [which is] all we have got [here] in Hades". Nothing, however, is said about what the dead might be able to offer the narrator in return for the letters. Perhaps καὶ νά τα refers to a deictic gesture made by the two dead interlocutors to show their helplessness, and the whole line merely serves to demonstrate how desperately they long for news from the living. As we shall see, the narrator is not bringing them any letters or messages.

In A, the τ(α) must be the weak personal pronoun, and not the article. (The editor or the compositor, who has used the apostrophe to denote the elision, may have understood it as the article.) Kriar., Lex. s.v. να (II) ($1\beta^2$) renders the hemistich '.., δώσ' μας – τ' αυτά και να τα'. The use of the dash, which is very unusual in Kriar., Lex., indicates a different interpretation from the one I propose. But it is not clear, how exactly it should be understood.

109. καὶ πᾶσα(ν).. V εἰς πᾶσα.. A (bis): Although I have only seen κλαίγω used transitively in the sense "cry over/for" and not seen (ἀνα)στενάζω used transitively at all, I hesitatingly accept V's transitive use of κλαίγω and στενάζω in the sense "cry and sigh at/over", cf. Ch. 3. C. § 6.2.1.

111. ἄς χαλαστοῦν καὶ ἄς/νὰ πέσουν V/A: Panagiotakis: 140-41 argues that in A the two verbs are not synonymous and that χαλαστοῦν must here have the AG meaning 'χαλαρώσουν, υποχωρήσουν', and not the SMG 'καταστραφούν, γκρεμιστούν'. In *Apokopos,* however, the two hemistichs of a line very often have a parallel structure and/or express the same basic

idea, cf. e.g. 109, 110, 112. It is therefore reasonable to understand the νὰ-clause in A as a co-ordinated main clause and to interpret the line thus: "Let the gates of Hades break/come down and let its chains fall". Accordingly, I put a comma before the νά. (*Asyndeton* is common, as we have seen.) We are therefore not obliged to assume that χαλαστοῦν has the AG meaning, which is not recorded in the Texts. Even if the νὰ-clause in A was interpreted as a final clause, it would not be impossible to take χαλαστοῦν in the SMG sense 'γκρεμιστούν': "topple down". In my opinion, we are not obliged to accept the AG interpretation of νὰ χαλᾶ in 45, either. See Comm. ad loc.

[113-14]: I consider this couplet an interpolation, see Comm. 101-126 above. Note that the text of V and A is almost identical. It is clear that something has gone wrong at an earlier stage of the text tradition.

[114]: The line is hypermetric unless the final -ν in ἔχουν is disregarded to allow synizesis with οἱ.

131 cf. 86 : The wording is very similar in both versions.

οὐρανὸς A: See Comm. 24, 86. In its variant reading, V includes the ὁ, though it is lost in the synizesis κρατεῖ [ὁ] οὐρανὸς, exactly as in 86.

133. The five verbs, all in the 3rd. pers. sing. active, appear to be used impersonally. Except for μυρίζει, and perhaps ἀνθεῖ, this syntactical use is very unusual, if not unique. Alternatively, it could be argued that, in spite of the syntax, κόσμος in 131 functions as the subject of all the verbs on the semantic level. But even when understood in this way, the passage is odd. Not only καρπίζει and φυτρώνει, but also ἀνθεῖ, normally has some kind of plant or tree as its subject; and the active form γεωργᾶ/-εῖ only makes sense, if it is intended to replace its passive equivalent: "[the earth] is being cultivated".

135, 136. ὁλλοι, ἄλλου V (ante corr.): The two corrections which restore the meaning are both simple and obvious. They do not presuppose knowledge of A.

135. θυμόνται V (ante corr.): Since V has the acute accent on the -ό- I interpret the form in this way, rather than as 'θυμοῦται'. Cf. Comm.104.

137-8. ..ἔχουν ἐδῶ μοιράδιν, ἐκ τοὺς..: The primary meaning of μοιράδιν is "part (of a whole)" as in 402. In 433 it means "share, inheritance". Here the whole syntactical structure can be understood in the following way: "do those [(of the) living] who are happy have a 'share' here, [i.e.] among

those who have been buried and sent to Hades". This may be interpreted: "do they have relatives among [us,] the dead".

139. Λέγω τους: "Ὀπού.. V "Αὐτοί", λέγω, "ὁπού.. A: A, unlike V, inserts the introductory clause into the direct speech. This also happens in 233, 283. There is nothing in any of these instances to indicate which reading is the original. In 165, 279 and 404, A has the same structure as V with the introductory clause at the beginning of the line.

140: In his answer (135-6), the narrator has used the second person plural: "some [of the living] enjoy life and do not remember you, while others.. mourn over you". This prompts the two young dead men to ask (137-8) whether "those who enjoy life have dead relatives in Hades". Their question is put in general terms, as if referring to the dead in general. So the two seem to understand the narrator's "you" as "[all] you dead", and not to take it in the exclusive sense "the two of you". So far version V and A agree. But in 140 the agreement comes to an end.

In 140 A the narrator is referring to the dead in the third person plural: "but they (i.e. the living) have forgotten them (i.e. their dead relatives), because they (their dead relatives) are away from them". He continues using the 3rd pers. in the following couplet. This change of person and of viewpoint, so to speak, is slightly odd. Not only in 135-6 above, but also in his next answer in 233 ff., he uses the second person plural, which is more natural since he is speaking with the dead about the dead. The sense, however, is clear and there is no basis for emendation.

In 140 V, on the other hand, the narrator continues to refer to the dead in the 2nd person. The "you" may either refer to the two young dead interlocutors or to the dead in general, and the "they" either to the living relatives of the two or to the living in general: "but you have been forgotten because they are away from you". The wording is unusual. I have not come across any other passive form of ἀπαλησμονῶ in the Texts. But since the form is regular and the passive *diathesis* (i.e. the genuine passive) is not unique in *Apokopos* (see 126), this interpretation should be acceptable. It should be noted, though, that 140 V counts seventeen metrical syllables.

141-2: A, which continues referring to the dead in the third person, does not give rise to further comments. V, in its turn, continues with the second person in 141 (*σας, ἐσᾶς*), but then paradoxically shifts to 3rd pers. forms in 142 (*τους, ἦσαν*), as in A. This change creates a confusing distinction between "you" and "they", and must result from textual corruption. The

substitution of the 2nd pers. pl. form for ἦσαν in 142 would ruin the metre and should therefore be avoided, whereas the 2nd pers. form of the two pronouns in 141 could be changed to the 3rd pers. pl. form without altering the metrical pattern. This change, however, would not solve the problem, unless both ἐσᾶς and ἀπολησμονηθήκετε in 140 V were changed to the third person, too. That solution should therefore also be ruled out, because it involves an emendation which is necessitated by another emendation – in a line which does make sense in its immediate context (139-41), or in itself. It is impossible to decide whether the change of person has taken place in 140-1 V or in 142 V. Hence the only possible way of normalising 141-2 V, would be to introduce all the variant readings of A, not only in 141-2, but also in 140.

141 V. ἄμα.. χαίρονται καὶ..: There is no parallel to this construction with ἄμα introducing the first of two clauses, and καὶ the second. In the other cases, ἄμα functions as a temporal conjunction meaning "when" and governs some verb form in the perfective aspect, cf. *Index* s.v. And when combined with καὶ, the two words function together as a conjunction introducing one temporal clause, e.g. ἄμα καὶ ἐχάσασιν 233 V. Nevertheless, I understand ἄμα as a temporal conjunction, here in the sense "while" or "at the same time as": "while they (: the living) are enjoying your fortune, they have (even) forgotten you". The word καὶ may be taken in the adverbial sense "even", corresponding to SMG 'ακόμα (και)', as suggested, or it may be understood as combined with ἄμα, but extraordinarily separated from it. Alternatively, ἄμα could be understood as an adverb of manner, "in the same way, likewise". Thus understood, the syntax is entirely regular. But the sense is problematic, because there is nothing in the context to which the adverb may refer.

142a VA = 553a A ≈ 496a V. Cf. Comm. 84.

142 ≈ Sachl. B (Wagn.) 165.

144^{pc}. 'ναυάλ̣ουν': It looks as if the copyist has clumsily changed 'λλ' to 'λ' thus restoring the correct perfective form. The erroneous imperfective form of this verb, with 'λλ', recurs in 164 V, where, according to the general principles, I have tacitly corrected it.

148a. τρῶν καὶ πίνουσιν V τώρα χαίρουνται A: The variant readings recur in 260.

148b. *διὰ λόγου μας λυποῦνται* V ἐμᾶς οὐδὲν θυμοῦνται A: V wrongly repeats 136b and A rightly 135b.

149 A. πόσον (post corr.): The alternative correction τ' ὅσον, which is even simpler, is ruled out because this combination is not recorded in the Texts, and because no other relative clause is introduced with the article in *Apokopos*.

150a. ἐσίγησα τ' ἀποκριθῆν: In 327 a verb meaning "to begin/continue/cease" governs a perfective subjunctive. But in most cases such verbs do take either τὸ/τοῦ + imperfective infinitive (11, 15, 373; A 238) or νὰ + imperfective subjunctive (43, 44-5, 354, 374, 383; A 225), cf. Ch. 3. C. §§ 6.6.1-2.

150b. μὴ κόπτωνται καὶ πάθουν V τὸ κόπτουνται μὴ πάθουν A: V co-ordinates two verbs of different aspect, cf. Ch. 3. C. § 6.6.3. In A τὸ κόπτουνται is subordinated and must be understood as an elliptical relative clause corresponding to 'αυτό που': "in order for them not to experience that for which they are grieving, cf. Ch. 3. C. § 8.9.1.

151a. ἀκόντα *μου τὸ ἐρώτημα* V ..τὰ γενόμενα A: The participle ἀκόντα is only found in these two stereotyped (formulaic?) expressions. Here, according to the context, V has the wrong one. In 403 it is the other way round. In 281 and 423 both versions have the right expression.

151b V. τοὺς (post corr.): The first pers. sing. form *μὲ* is probably triggered by the expression *μου..* in 151a. It is evident that the narrator is meant to express his concern about the two young men, and that 150b and 151b are intended to convey the same meaning.

152a = 40a. Cf. 278a.

153a ≈ 238a ≈ Choumnou, Kosmog. 722a.

154a = Pikat. 49a ≈ Pikat. 79a, 15b ≈ Nekr. vas. 13a ≈ Choumnou, Kosmog. 498a, 502a, 1503b ≈ Dig. (Alex. St.) Esc. 516a.

155-6 V. ἀρχὴν, θωρῶ, ἐλαλοῦσαν–..ἐλαλοῦσαν: I have not found ἀρχὴν used in this way in the Texts. In the adverbial sense it normally means "at the beginning". If it is meant to function as an adverb here, it must be interpreted "from the beginning", "all over again". If it serves as the object of the verb, we have to accept the expression ἀρχὴν λαλῶ as an equivalent to 'αρχίζω να μιλώ'. Neither solution is very convincing. Thus, it is quite likely that the original reading has been changed to some extent. The short inserted clause with the narrator's personal comment does not in itself create doubt about the authenticity, cf. Comm. 334. But in other cases, similar clauses appear in passages which are certainly corrupted, cf. Comm. 436-8.

In four more couplets (where A has a proper rhyme), V has identical word forms, thus repeating the same rhyme unit. The phenomenon is rare, though not unknown, in contemporary poems. It is not in itself proof of corruption, but at least two of the other four couplets with identical rhyme units in V are definitely utterly corrupted, cf. Comm. 339-40, 423-4. And of the two others, 257-8, like the one in question, displays a semantic peculiarity, and 331-2 has a copying error. Here, moreover, V has the verbs in the imperfective aspect, while A, more naturally, uses the perfective, cf. Ch. 3. C. § 6.6.4. The choice of aspect in V seems particularly odd in this case, because it involves a verb form which is repeated to create identical rhyme units. This notwithstanding, the text makes sense, and I leave it as it is.

158 A. εἰς τὰ πονῶ με πόνεσε, (εἰ)ς τὰ πάσχωμε λυπῆσου (ante corr.): In medieval vernacular texts the weak personal pronoun may, when serving as the object of an imperative, either precede or follow the imperative. The rules which determine the order are the same as for other verb forms. See Ch. 3. C. §§ 2.2, 2.2.1, where it is shown that in all other cases where a verb phrase stands at the beginning of a clause, the object clitic pronoun follows the verb. Thus also in the following line which has an almost identical structure: Thr. Kon/p. dial. 35 (= B 34): *Πόλη, τὸ πάσχεις πάσχω το, καὶ τὸ πονεῖς πονῶ το.* A's reading must therefore be considered erroneous, and it is easily corrected without having recourse to V.

The change from the plural to the singular, on the other hand, would not in itself call for emendation. In 445-8 VA the brothers once more address the narrator using the 1st pers. singular, after an introductory clause in the plural, cf. Comm. 445. Nevertheless, the change of number is the reason for which Alexiou St. (Apokop.), p. 188 chooses the reading of V. Panagiotakis p. 143 (ad loc.) agrees with his choice. Politis 1953: 555 and 1968: 236, on the other hand, prefers the reading of B (=A).

..πόνεσε,| (εἰ)ς τὰ..: I consider this an example of conservative orthography (see Comm. 82), and not of synizesis across the caesura, see Comm. 5 A. Cf. Ch. 4.

161. Οὐδὲν ἠξεύρετε τὸ ἐγίνετον V Ἠξεύρετε τὸ γίνεται A: I take the verb in A to be in the indicative: "You know what is going on". But it would also make sense as an imperative: "Learn what..". In V I take Οὐδὲν ἠξεύρετε to mean "Don't you know!" in the sense "Of course you know". Although V has seventeen syllables, and the past tense form ἐγίνετον

seems less natural than the present tense in A, I refrain from changing it, because it does make some sense. In 494 V τὸ γίνετον appears in a context where it makes no sense at all.

162 A. ⟨ὀπ'⟩: Legrand's correction ⟨ὀποὺ⟩ is self-evident. It would not have been necessary to consult V. I prefer the elided form, because A often uses the apostrophe to indicate elision, and the same elided form is found in 218 A.

166b. τέτοιον V τὸ τέτοιον A: I have not come across a similar example of a substantivized demonstrative pronoun in the Texts. But according to modern practice, the article in A seems well placed here. In V, moreover, the pronoun has to count as three metrical syllables, which is unusual.

167 V. ὥς τις (ante corr.): Cf. ἀπὸ τίς 179 V (ante corr.). The reading only makes sense if interpreted as ὥστε. I have found no example of "ὥστις" as an alternative form of ὥστε. The word only appears this once in V, whereas the form ὥστε occurs three times in A. Hesitatingly I choose the standard form. In 334 V I accept the form τότις as a variant of τότε(ς), cf. Comm. ad loc.

168. ..στὸν Ἅδην νὰ στραφῆτε: Though the sense is not quite clear, this line does not seem to add anything significant to the warning already expressed in the previous line. Kechagioglou 1984: 246 interprets νὰ στραφῆτε as "to return to", and states that since they are already in Hades, the narrator's warning does not make sense, unless we accept that they are at the entrance to or the outskirts of Hades. Vasiliou 1993: 150-1 employs the same interpretation of στραφῆτε and, quoting 438: ..στοῦ Χάρου τὴν αὐλὴν.., argues that the narrator does in fact refer to the centre of the Underworld, as opposed to the outskirts where he has just arrived himself and been greeted by the two young men, according to 67-72 and 460-6, which he also quotes. If taken literally, however, it is still a somewhat odd warning on the part of the narrator. Perhaps the two scholars are being a bit too zealous here in their demand for strict logical coherence. Instead, we could take στραφῆτε in the metaphorical sense "turn to".

171-236: On the structure of the following passage, see Vasiliou 1993: 149-55, esp. 151 and van Gemert 2000: 251-2. This so-called "Mirror of Women" is divided into three parts with an ascending number of lines: 171-82: the truly bad and unfaithful widows, 183-96: the good but eventually unfaithful widows, 197-220: the good and permanently faithful

widows, followed by two couplets on mourning mothers (233-36), cf. Comm. 227-38.

173. τ' ἄλογά σας V τὰ λινά σας A: This is an interesting example of variants which make equally good sense. It is impossible to decide in which part of the tradition the verb στρώνουν has triggered off a different word than the one that was in the exemplar. A's τὰ λινά obviously means "bed linen" here, cf. *Index*. Thus in A the widows have their (dead husbands') beds made for their lovers with their husbands' (fine) bed linen. It may seem slightly odd, that the bed linen of the household is described as belonging to the husbands rather than to the wives. But that is no weighty argument against the authenticity of the reading. According to V, the widows have their dead husbands' horses saddled for their lovers. St. Alexiou chooses this reading without stating why. Panagiotakis: 143, on the other hand, deems it inferior on the grounds that men used to saddle their horses on their own. I disagree: We obviously have to do with an aristocratic environment, in which ladies as well as gentlemen would have their servants saddle their horses – and make their beds.

175-6 A: The syntax is complex. The antecedent καιρὸν is attracted into its relative clause: τὸν ἐζήσασιν.. μὲ τὴν ἐσᾶς ὁμάδαν, and this noun phrase functions as the subject of ἐφάνην: "The time they lived together with you seemed to them..". This is the only example of *attractio inversa* in *Apokopos*. (The position of the stressed pronoun ἐσᾶς between the article and the substantive is also unusual and is not seen elsewhere in A or V.) There follows a striking case of asyndeton: the subordinate clause οὐκ ἔζησαν ἡμέραν ἢ ἐβδομάδαν, is not introduced by a conjunction. We may interpret "(..seemed to them) [that] they had not lived a day or a week" as meaning "..[that] it had not lasted a week or even a day".

In A τους is not used as genitive of the weak pers. pron., except in 204 (post. corr.) where it is neuter. Φαίνομαι, moreover, takes the accusative in three out of four 1st pers. sing. forms of the weak pers. pron. appearing as postpositives (9, 33, 65 >< 427). Hence, it would seem reasonable to take τους to be accusative masculine here. It would therefore be tempting to replace it with the feminine form τες, because the narrator must here be referring exclusively to the widows. I do not, however, make this change, because the form τους could be a genitive plural feminine which has escaped the general revision of the genitive plural forms of the weak personal and possessive pronouns, which is likely to have taken place at

some stage of A's tradition, as the example in 204 demonstrates, cf. Comm. ad loc. It is possible, moreover, that the editor Kalliergis has taken τους to be accusative masculine, but unmarked for gender, in spite of the fact that it refers to a group consisting exclusively of women, cf. Comm. 119-22 on ἐκείνους in 122.

176 V: While A merely has a complicated syntactical structure, the reading of V looks like nonsense at first sight. It is, however, possible to make sense of it. With the simple addition of a final -ι to θλίβοντα I have changed the participle, which does not fit any interpretation of the syntax, into a finite verb. I take this verb, having the widows of the preceding (and following) lines as its subject, to be serving as an inserted introductory clause. The rest of the line I interpret as a rhetorical question on the part of the widows, i.e. as direct speech. I render 175-6 V thus: "And as for the time they spent together with you, 'why was it not', they grieve, 'one day or one week [only]'", meaning "why did it have to last more than a day or even a week". This syntactical structure is even more unusual than that of A. Taken literally and out of context, the meaning is exactly the opposite. But in the context, the two variant readings convey more or less the same message: The young wives did not care for their husbands who are now dead.

177. Ζῶντα(ς) σας: This is the first of five instances where the uninflected imperfective participle is employed in an absolute construction (230, 371, 397, 425). Here the pronoun is in the genitive (or accusative?). It is probably meant to be the genitive, cf. e.g. 'ζῶντα μου' in Erotokr. (Alex. St.) E 1029. In a similar construction in 230 the noun is in the nominative.

In this line we have a rare case of attenuation of the caesura: The caesura does not coincide with a syntactical break. There are two syntactical pauses dividing the line into three parts, one after the third metrical syllable, after Ζῶντα(ς) σας: "[Even] while you were [still] alive", and one after the tenth, after the verb plus the object ἄλλους: "they cared for others". The caesura falls between the verb and the object. The (expected) metrical pause here creates a sort of suspense in this crucial line in the narrator's account of the behaviour of the widows. Not until after the tenth syllable, after the object ἄλλους, do his two dead interlocutors understand the full impact of the message. They have already been told that their widows seek the company of other men. But now they are told that "even while you were still alive, – they cared for – others – whom they loved".

The effect is dramatic. The impression is that the narrator "is kicking them when they are down". Other examples of attenuation of the caesura are seen in 298 A and 322 A. See also Comm. 34.

178 ≈ Synax. gyn. 46.

179 V. ἀπὸ τίς (ante corr.): ὥς τις 167 V (ante corr.) is also written in two words. The form ἀπότις recurs in 313 V, in one word, and in 334 V τότις (ms.: -ω-) is also written in one word.

179-80. ..ἐβάλαν.. ἐδιφοροῦσαν/-ῆσαν.. V/A: For the verbal aspect see Ch. 3. C. § 6.6.3.

180a. ἀπ' αὐτὲς is an elliptical expression meaning "some of them", cf. Apokop. (Alex. St.), p. 231 (ad loc.).

180b V. πρώιμον γάλα: I have found no other example of this adjective being used in the Texts, neither together with γάλα nor or in any other context. But here πρώιμον could perhaps be taken in the adverbial sense 'πρώιμα' meaning "too early", i.e. "too soon after the death of their husbands (to be decent)", cf. ἀπὸ ἐντροπή τους in 181a V. The ending -ον is also seen in the adverbs γοργὸν (269) and καθημερνὸν (510 A).

184 ≈ 198 A.

184 A. νὰ κάτσουν..: The two νὰ-clauses are not co-ordinated with the one in 183b, which is governed by ἔδειξαν: "some of them showed themselves to be [true] widows", i.e. "they proved to be.." Both clauses in 184 A may be understood either as extraordinary cases of narrative νὰ with perfective subjunctive substituting the perfective (or imperfective) ind. past: "they sat in the dark and did not seek a man", or as "explicatory" clauses corresponding to SMG 'με το να κάθουνται..' or 'έτσι που κάθονταν..' and 'χωρὶς νὰ γυρεύουν..', respectively. The second clause could perhaps also be interpreted as a final clause, cf. the following:

184b V. ..μὴ γυρέψουν: The use of plain μὴ in V instead of νὰ μή, as in A, suggests that the clause should be understood as final: "they sat in the dark in order not to look for a man any more". But that sounds somewhat odd. A co-ordinated main clause or an "explicatory" clause, as in A, would seem more natural in the context.

185a = Choumnou, Kosmog. 394a. Cf. Comm. 439a.

187: Cf. Gad. dieg. 300.

189a. ἔξι, ἑπτὰ: Alexiou St. (Apokop.), p. 231 (Comm. ad loc.) notes that in the old system of counting the hours of the day, which was still in use in Crete during Ottoman rule, the sixth hour of the morning was what we

today call twelve noon. Cf. Tzane, Kr. pol. (Alex. St.-Aposk.), Glossary s.v. *ὥρα*. In the following line, however, it is said that it is the time of day when people have left the churches and gone home. Since the talk is about Sundays and feasts, this suggests evening time rather than noon, when the services would be going on for hours more in the churches. The evening with its darkness would also seem a more suitable time of day for the illicit activities described in the following.

189a V. The second article τες is totally superfluous and would usually not be used in such a syntactical structure. Hence, I propose that it be deleted in order to restore the metrical pattern.

189a A. ..ἔξι / ἤ / ἑπτὰ..: Except for the interpolated 113, this is the only example of double hiatus in A. The first, at least, is acceptable because of the stress on ἤ, cf. Ch. 4.1. See also Comm. 58a.

191: "They leapfrog your gravestones..": This is sacrilegious and illicit.

192: A whole line is missing in V, as in five more instances: 198, 246, 395, 414, and also either before or after 505 (see on this line). In addition, the two couplets 299-300 A and 411-12 A do not appear in V. Twice (475-76, 483-84), moreover, the second line of a couplet in A appears as the first line of the corresponding couplet in V, which then has a different second line, and twice (207-08, 241-42) the two more or less identical lines of a couplet appear in the reverse order. In contrast, no single line in V is missing from A, but once (193α-194α) a whole couplet in V does not appear in A, and another time one couplet in A (455-56) corresponds to two in V (454β-456).

192a A. παπάδες: Vasiliou 1993: 156-7 and n. 81-2 points out that orthodox priests alone are called παπάδες. With the exception of Tzane, Kr. pol. 176^4, 222^{10} *φραγκοπαπάδες* and 295^3 *Φράγκοι παπάδες*, catholic priests are called either 'φράροι', like catholic monks, or 'πρέ', 'πρέτοι' or 'κανόνικοι'. Hence Vasiliou concludes that this part of the satire is directed exclusively against orthodox priests. He may be right. But whereas any of the three words meaning "catholic priest" would exclude orthodox priests, the word παπάδες may refer to priests in general, orthodox and catholic alike, as the quotation above from Tzane, Kr. pol. 295^3 indicates. (The reading, which Vasiliou does not quote in full, is: *Φράγκοι, Ρωμιοὶ παπάδες*.) It is, however, clear that the satire is not specifically directed against representatives of the Catholic Church, as suggested by St. Alexiou (Apokop.), passim and van Gemert 1979: 35-6, cf. Vasiliou 1993: 155-6

and n. 75-6. Vasiliou rightly adds (ibid. p. 159) that even if, as he believes, the orthodox clerics are the sole object of the satire, this does not necessarily imply that the poet was a catholic. In 205, moreover, we find the word πατέρες which may definitely refer to both orthodox and catholic clerics, cf. Comm. ad loc. See also Comm. 220 on the word φράροι.

192b A. συντυχαίνουν may suggest sexual intercourse.

192-4. νὰ συντυχαίνουν etc.: In this passage the narrative νὰ + subjunctive is replacing the imperfective ind. present, and not the imperfective ind. past, cf. Ch. 3. C. § 6.7.2.

193a. (διὰ V) τὰ εὐαγγέλια νὰ ἐρωτοῦν: Since 192 is missing in V, there is of course no basis for changing 193 V. Unlike Panagiotakis: 144 , I do not find V's reading totally meaningless: The widows who flock to the churches are, among other things, "asking questions about the Gospels". I do, however, find Panagiotakis' general interpretation (ibid.) of A's reading very convincing: the expression "they are asking the Gospels" probably refers to some procedure of divination with the use of the Scripture. But his suggestion p. 145 is not plausible: It is not the question of when or whom they are going to marry, that this category of widows (the second of three) is trying to divine. We have been told in 184 that, unlike the first category of widows (cf. 182), these are not looking for a new husband. No specific object of divination seems to be implied. But what is the narrator trying to say? Are we to understand the divination activity as evidence of misguided religious zeal on the part of these widows, or, conversely, as evidence that they are not serious and orthodox, but rather hypocritical in their involvement with the Church? The following line 194 would rather seem to support the latter interpretation: "they (the widows) smile with one eye and wink with the other".

193b. κατουμύζουν implies a movement up and down and may allude to sexual intercourse.

193α-194α V: The only example of a whole couplet in V which is not found in A. There is nothing to indicate that it should not be authentic. On the contrary, μοναστήρια in 199 seems to refer to 194α V. The couplet, moreover, makes the whole passage slightly more coherent. Thus the very last statement about the second category of widows in 196, that "..they are being 'cheated in bed'", i.e. "they are being seduced", is anticipated in 194α V: "living in monasteries they are being caught in the trap". Without the knowledge of V, however, no lacuna would be felt in A. This is also

the case with the two consecutive couplets 454-455β in V, which correspond to one couplet in A, cf. Comm. ad loc.

195-6: The two versions only display minor variants. The widows in question are said to be seduced, "some.., others by means of a little (food >) 'snack' or 'bait', and (others) by means of nightly company". Panagiotakis: 156 finds the mention of food strange in this context. But βρῶμα fits well in here if we allow for sexual connotations ("snack"), or take it in the metaphorical sense "bait", as in Erotokr. D 25. (Examples of sexual connotations of meals are found in *Ptochoprodromos*.)

The real difficulty in this couplet is the interpretation of *μὲ ἀποδιαβατικόν* / *ἀπὸ διαβατικόν* in 195 V/A. St. Alexiou changes the reading to 'μὲ τὸ διαβαστικόν' (= "το διάβασμα ευχών"), cf. Apokop., p. 231 (Comm. ad loc.). This correction is accepted in Kriar., Lex. I agree with Panagiotakis, ibid. that the correction is unfortunate: not only do the two versions agree on a form in -βατικόν without the -σ-, but the word Alexiou introduces is not even recorded in medieval texts. Panagiotakis, moreover, notes that the word *διαβατικόν* in A is only recorded with meanings which do not suit the context here: "a sort of tax or a passage, alley, byway or a sidewalk". He concludes that the passage is corrupted but leaves the reading of A as it is, without obelising. Lassithiotakis 1998: 210-13 argues that A's reading does make sense, with *διαβατικόν* in the recorded sense "alley": Some are seduced (by (way) of an alley =) in the alleys, while others, being offered a light meal and nightly company, are seduced in bed".

Panagiotakis: 156 further suggests that 'ἀπὸ (ἀπο)διαβατικόν' might have been the original reading meaning "by a passer-by". Vasiliou 1993: 152 disagrees about the corruption and accepts the reading of A in the sense suggested by Panagiotakis, which is not recorded elsewhere. I.e. "some of the widows are seduced by some passer-by, and others with.. and/or..". Since the criticism is directed against the widows' involvement with the Church, including the monasteries (in V), this interpretation does not seem satisfactory. The tripartite structure in V, each part of which begins with ἄλλες μέ, speaks in favour of this version being the (more) authentic. The word *ἀποδιαβατικόν* in V is not recorded elsewhere. If it is the original reading, it must have been used in some sense other than "passer-by". This word might easily have been changed into the seemingly

less strange one in A. It is, moreover, quite likely that the editor of A has interpreted the passage in the same way as Vasiliou does.

197ff.: Cf. Synax. gyn. 1159ff.

197 A: The perfective form χηρέψουν is probably used instead of the imperfective for the sake of the rhyme. It would have seemed more reasonable to avoid this syntactical license by using the imperfective γυρεύουν in 198 instead, cf. Ch. 3. C. § 6.6.3-4.

198: Only the rhyme pattern reveals the lacuna of one line in V. The text is coherent without it. For lines appearing in one version only see Comm. 192.

198a A ≈184a VA. 198b A = 184b A ≈ 184b V: see Comm. 184 A.

201. τὸν Θεὸν V τὸν νοῦν A: A's reading does, of course, fit much better into the parallel construction with λογισμὸν in the first hemistich. In V, moreover, the notion of "God as confessor" is highly unusual. It is not, however, totally meaningless, if interpreted as follows: The (third category of) widows avoid the priests and make their confessions directly to God.

Assuming that νοῦν was the reading of V's exemplar, it is difficult to suggest a convincing palaeographic reason for the substitution; though a clumsily written -ουν ligature with a long and straight circumflex accent could perhaps be misread as the *nominum sacrum* abbreviation of θ-(εό)ν. But no type of initial ν- is easily confused with any type of initial θ-.

202. καὶ κόσμου V (ante corr.): Since the definite form of the noun is the regular one here and the conjunction is superfluous, I have substituted τοῦ for καὶ.

συνκοφαντία/συγκοφαντιᾶς V/A (ante corr.): It is noteworthy that both versions have the same false etymological spelling; and even more noteworthy that the ms. with Dellaportas' *Erotemata* has the same spelling (συγκο- or σινκο-) in five out of six instances, cf. Dellap., Erotem., Gloss., *app. crit*. In *Poulologos* 186, moreover, two out of seven mss. read 'καὶ συγκοφάντησές', cf. Poulol. (Tsavari), *app. crit.* I do not, however, believe that the word was ever commonly pronounced according to this way of spelling and have therefore chosen to correct it.

203: In spite of the variants, the sense is roughly the same in the two versions. While A has a perfectly regular fifteen-syllable line, V has seventeen syllables (or sixteen, if a stress on the third metrical syllable, following synizesis, is preferred).

204. *εἰς τὸ ἀλλάγι του⟨ς⟩ κ' ἡ* V τους τ' ἀλλάγι του⟨ς⟩ ὡς A: The change of the word division (cf. *app. crit.*) and the addition of the -ς is the simplest correction which restores some sense to A. The second chapbook edition B agrees with A here, and both Legrand and St. Alexiou make this correction, without noting it in the critical apparatus. With the possible exception of 176, A does not have the genitive form τους, which results from the change of the word division, as genitive plural of the weak personal pronoun, but either των or, rarely, τως, cf. Comm. 175-6 A. And nowhere does A use the form τους as plural of the weak possessive pron, but prefers τως or, occasionally, των. Cf. Ch. 3. B. §§ 4.1.2, 4.2, Comm. 409-10. Nevertheless, I insist on introducing τους in both uses here, because the corrections are the simplest possible. In other words, the error is easiest to explain as a corruption of the reading as restored. The erroneous reading τοῦ σταλαγητοῦ is unlikely to result from the corruption of 'των/τως τ' ἀλλάγι τως/των'. I therefore disagree with Panagiotakis who introduces the form τως here for reasons of standardisation.

The lacking -ς is not the only error in V. It would not be possible to make sense of V's reading without having recourse to A.

205a. Ἴτις V Οὕτως A: In 286 it is the other way round. The Cretan form in V is more common in both versions. See also Comm. 209.

205a V. εἰς αὔ μαζώνεται (ante corr.): Again V has a verb in the wrong number and also a dittography. I substitute the latter with the adverb of place ἐκεῖ which seems the best choice, irrespective of the fact that this is also the reading of A. For ἐκεῖ, as an adverb of place, occurs seven times more in V.

205b. πατέρες: According to Vasiliou 1993: 157-8 and n. 84-5 this word may refer either to orthodox or catholic monastic dignitaries. Hence it does not help clarifying whether (this part of) the satire is directed against orthodox or catholic clerics, or against both. Cf. Comm. 192 A, where I argue against Vasiliou, that the word παπάδες does not necessarily refer exclusively to orthodox priests. See also Comm. 220 on the word φράροι.

206: The text of A seems better. I have not come across the expression "to turn their nights into days", but it makes perfectly good sense in the context. The word πολεμοῦν in V is likely to be a dittography. But it does make sense in the context: "they spare no effort night or day.

207-8: The two lines of the couplet appear in the reverse order. The order in A seems more natural, but V is reasonably coherent as well. See also 241-2 and 231-2 (post corr.).

207. πλανέσουν, κομπώσουν V κινήσουν, ξεβγάλουν A: The two verbs in V are synonymous and both recur in *Apokopos* with the same meaning as here "deceive, beguile,..", cf. *Index*. The verbs in A, on the other hand, are not synonymous and do not recur in *Apokopos* with the meaning which Apokop., Gloss. and Kriar., Lex. attribute to them here, respectively "influence, move, make sb. change his mind" and "mislead, lead astray, beguile, seduce", cf. *Index*. Although Kriar., Lex. only quotes one additional example of each verb having this particular meaning, I agree that this is probably how they should be understood here. However, the two verbs need not necessarily be interpreted metaphorically in the context here. They could simply mean "get them moving" and "get them out [of the house]".

209. ἴντα V: This is one the few features of the Cretan dialect which are only found in V. Another example is είσμιον 214. Several more Cretan features occur in A only. See Ch. 3. B. *Summary*.

212a V ≈186a VA ≠ 212a A.

214. είσμιον V: See Comm. 209.

215 V. νὰ (ante corr.): It makes no sense that the monastic fathers should be urging the widows to let themselves be cheated by friends. The correction (> μὴ²), which does not presuppose knowledge of A's reading, restores the tautological parallelism of the chiastic structure of the line. The chiasmus is a much favoured stylistic feature of the poem.

216. Καὶ ἔχη/κι ὄχι πτωχοῦ νὰ δώση V/A: The small phonologic difference is of major semantic importance. In V the "fathers" praise those who give charity to the poor by way of donations to the Church. In A they praise those who give donations to the Church rather than giving charity to the poor. I disagree with Vasiliou 1993: 153 n. 68 that we can definitively rule out the possibility of A preserving the original reading. The poet may very well have intended to make his satire on the clerics as caustic as possible, by letting them admit overtly to their own selfishness at the expense of the poor. The reading of A could perhaps also be interpreted in the following way: ".. rather than giving charity directly to the poor themselves", cf. Panagiotakis: 120. This would, however, still imply that the clerics admitted to their intention of keeping the lion's share at the expense of the poor.

218. ὁποὺ ἀστοχᾶ εἰ⟨ς⟩ V ὀπ' ἂν στοχήση εἰς A: I have hesitatingly changed the form ἀστοχάη in V (cf. *app. crit.*), because no other "resolved" form of a 2nd conjugation verb is found.

The form στοχήση (< *στοχῶ) in A is not recorded elsewhere. It is preserved in B. Alexiou (Apokop.) prefers the reading of B (=A), which he interprets: "which, when it aims at.." (cf. Gloss. s.v. *στοχῶ*) to that of V: "which misses..". He does not, however, argue for this choice. Nor do the two references in the Glossary support his interpretation. In *Imperios* 654 *στοχάζει* means 'κοιτάζει'; and Korais, *Atakta* 4, p. 36 argues that the verb ἀστοχῶ, with the alpha privative, meaning "to miss the goal, to fail" logically presupposes the existence of a verb στοχῶ meaning "to hit the goal, to succeed", and not of course "to (take) aim at".

Panagiotakis: 114 n. 2 rejects the word as non-existent and obelises it in his critical rendering. He refrains from correcting the form to ἀστοχήση, because that would ruin the metre. Vasiliou 1993: 153 n. 70 suggests two different solutions: either to choose the reading of V, or to introduce ἀ-στοχήση, regardless of the damage to the metre. Thus both critics refute Alexiou's interpretation of (*στοχῶ >) στοχήση: "to (take) aim at". This interpretation does, however, make perfectly good sense in the context, and there can be little doubt that this is how the editors of A and B have understood it. The verb *στοχῶ would, moreover, be a regular derivative from the noun στόχος: "aim", a parallel form to στοχάζω. Since we can not definitively exclude the possibility that the poet himself used the form preserved in A, in the sense suggested, I keep it.

219b ≈ Tzamplak. 52b.

220. φράροι μὲ ξυλόποδα: Panagiotakis: 145-6 was the first to correctly interpret ξυλόποδα as "wooden shoes, clogs", SMG 'τσόκαρα' and Italian "zoccoli", and also to identify the monks wearing such footwear with the Franciscans. Lassithiotakis 1992: 138 ff. argues that the word "zoccolanti" (those wearing zoccoli) was probably first used exclusively about the "Observant", the *Minori Osservanti,* whose reform movement within the Franciscan order began in 1368 (p. 140). Soon after, however, the word may refer either to the Franciscans in general or to the Observant in particular (p. 141-2). During the first half of the 15th century this movement spread rapidly around Europe (p. 140), and also in Crete (p. 145-6). The Observant first arrived here around 1420, and by 1450 they seem to have replaced the "Conventual", the *Minori Conventuali,* sc. the non-reformist

Franciscans, almost all over Crete (p. 146). Lassithiotakis seems to favour the hypothesis that the expression in *Apokopos* refers to the Observant, rather than to the Franciscans in general. I do not find, however, that the evidence he produces supports this hypothesis, but consider the question open. Lassithiotakis finally argues that if the poet is in fact referring exclusively to the Observant, it is reasonable to suggest the year 1420, the approximate date of their massive arrival in Crete, as *terminus post quem* for the composition of *Apokopos*. See Ch. 1.2 for the problem of accurately dating the text.

καὶ <οἱ> φράροι.. V καὶ ὡς φράροι.. ἐξεζωνάτοι τρέχουν AB: St. Alexiou prefers the reading of V, with the addition of the article, i.e. he takes the φράροι to be identical with the πατέρες in 205 (and the παπάδες in 192 A), cf. Alexiou St. 1959: 305 n. 28, Apokop. p. 189-90. This is the only way V can be understood, and it is not absolute nonsense. The subject in the passage 205 ff. is πατέρες, a word which may be used about both orthodox and catholic monastic dignitaries (and elderly priests?), cf. Comm. 205b. Hence, it could have been the poet's intention, after having used the general name "fathers", to specify, at the very end of the satirical passage, that the "fathers" he has in mind are Franciscan monks. It is, however, unlikely that the φράροι should be meant to be identical with the παπάδες in 192 A, too. Hence, at least in V, the "priests" referred to in connection with the second category of widows (183-96) are not identical with the "fathers" who are pestering the third category of widows (197-220).

Although V's reading may be thus defended, I agree with Panagiotakis: 145-6, that A's reading is more likely to be the original. Here the "fathers" in question are being likened to the Franciscans with their wooden shoes, as the climax of the satire. Vasiliou 1993: 158 also agrees with Panagiotakis, but correctly specifies that ἐξεζωνάτοι serves as predicative adjunct to the subject in the sentence, i.e. to πατέρες: "The fathers [, in their despair and frustration,] run away without(/having untied) their girdle [stamping along] like the Franciscans in their wooden shoes". Vasiliou further argues p. 159, that the very fact that the "fathers" in question are being likened to catholic monks, be it of one particular order or other, shows that the satire is not directed against the Catholic Church. Consequently, the Orthodox Church is the butt of the satire. Again he may be right. The mention of the untied (/missing) girdle also points in this direction, since all orthodox

monks are required to wear a tight girdle or belt, whereas most catholic monks, including all kinds of Franciscans, are not. Thus, it is at least clear that the poet is not referring exclusively to catholic clerics. It seems to me, however, that Vasiliou is taking the evidence further than it can bear, as in the case of παπάδες in 192 A (see Comm. ad loc.). For had the poet wanted to stress that his satire is directed against orthodox clerics only, he would probably have been much more specific. He could e.g. have used the word 'καλόγερος'. I am not convinced that the poet was paying much attention to the names of various categories of clerics. He may have chosen the different names more or less at random, not caring to distinguish clearly between priest and monk or orthodox and catholic. Hence I believe that the satire is directed, in general, against a certain common behaviour on the part of the representatives of the Church, be they priests or monks, orthodox or catholic.

225 V. *ἀλλήλως ἐδικάζονταν* does not make sense in the context. The adverb *ἀλλήλως* is probably a dittography (cf. 223). In 273, too, V has a form of the verb δικάζομαι, while A uses another verb.

226. ἀνήγγειλε[ς] V: Once more V has a verb in the wrong person. The following couplet clearly shows that. The error is probably prompted by the one in the preceding line.

227-38: van Gemert 2000: 246-47, 250-52 argues that these twelve lines, too, are interpolated. He notes, among other things, 1) (p. 251) that the transition from 226, where one of the young men addresses the other in the 3rd pers. sing., to 227, where the subject all of a sudden is in the plural referring to the two of them, is awkward; 2) (p. 251) that the direct question in 227 is the only one in *Apokopos* which is not introduced by a verb meaning "to ask"; 3) (p. 250) that whereas the interlocutors asked the narrator about the behaviour of widows in general, and not specifically about their own widows, and he replied accordingly, here in 229 they ask him about their own mothers [in version A] and he replies accordingly with the personal pronouns in the 2nd pers. plur. [in both versions]; 4) (p. 246) that 237 does not make sense because it refers to the two interlocutors as having "replied" while they have exclusively been asking questions, cf. Comm. *ad loc.*; and 5) (p. 250) that the two young men's misogynous "dirge" (243-72) which follows as their reaction to the narrator's revelations, does not even mention the mothers as a positive exception to the behaviour of bereaved women. A. van Gemert adds, moreover (pp. 251-2),

that this alleged interpolation ruins a very well-structured passage from 171-276 which as its climax has the "Mirror of Women" followed by the "dirge" of the two young men. As mentioned, the "Mirror of Women" is divided into three parts with an ascending number of lines: 171-82: the truly bad and unfaithful widows, 183-96: the good but eventually unfaithful widows, 197-220: the good and permanently faithful widows.

Taking all these arguments into consideration and also noting that the passage counts twelve lines (see Comm. 101-26), I do accept that there are serious reasons to question the authenticity of this passage. Nevertheless, I am still not wholly convinced that it is in fact a later addition. It is correct that the mourning mothers are not mentioned in the "dirge", but neither is the clergy which plays a very important role in the description of the behaviour of the two latter categories of widows, nor is specific mention made of either of the three categories of widows as described by the narrator. In 249-56 the two young men wish that they were able to return to their homes in order to see who would welcome them and who would have been faithful to them. Thus, at the outset they seem to acknowledge the possibility of widows being faithful. But in the following they seem to take it for granted that their own widows behave in a manner even worse than the first category of widows as described by the narrator: they give themselves to men for money (269-72).

I agree with van Gemert that the misogynous outburst 239 ff. would seem to follow more naturally immediately after 222 than after 238 with the part on the mothers. On the other hand, the extremely hateful misogynous content would have seemed even more natural and justified, had the narrator described the three categories of widows in the reverse order, the truly bad and unfaithful appearing last and thus triggering the desperate and hateful outburst on the part of the two young men. My point is, that when evaluating the authenticity of a passage in a late medieval/proto-renaissance dream tale like *Apokopos,* the like of which does not exist, we should be careful not to jump to conclusions, cf. Kechagioglou 1984: 247, nor should we expect the text to "conform to our standards of rationality and consistency", to quote, once more, Alexiou M. 1991: 251. It should, for example, be noted that in their prayer for the earth to scatter etc., the two young interlocutors beg, among other things, νὰ στράφην ἡ ἐλικιά μας (245) and ν' ἀκούσθην ἡ ὁμιλιά μας (246 A). The same two words are used in 231-2 A where the two youngsters are asking how their

mothers are able to bear the loss of them. It could, of course, be argued that this merely indicates that the redactor who is responsible for the interpolation of 227-38 has borrowed from the poem proper. But it could also be argued that it is an internal reference on the part of the poet.

228. δευτερορωτήξουμε V δεύτερον (ἐ)ρωτήσωμεν A: In 196 it is A which has a compound word, while V keeps the two words apart.

230. λείποντα υἱοί: See Comm. 177.

231-2: While 231b is identical in the two versions, the first hemistich of 231 V appears, in identical form, as first hemistich in 232 A. The readings of 232b, moreover, differ substantially. I agree with Alexiou St. 1959: 304-5 that V makes more sense than AB (ante corr.), in that it relates the sight of the clothes belonging to the dead sons to the recollection of their physical appearance, rather than of the sound of their voice. Thus Alexiou chooses the reading of V for his edition, but corrects φαμελιές to -ιά, for the sake of the rhyme. In order to remedy the problem in A, I have chosen to reverse the order of the two nouns ἐλικιάν and ὁμιλιάν. This restores a perfect sense to the couplet and, accidentally, renders 232 A identical with 231 V. Two such words at the end of consecutive lines may easily be transposed during the process of copying or composing a text.

Panagiotakis: 146-7 does not agree that the reading of A (ante corr.) is problematic and argues against Alexiou's choice of V, that on the whole the reading of V is rather incoherent. That is not the case, but V's use of the broad term φαμελίες with specific reference to the mothers' loss of their sons seems somewhat strange; as if their daughters-in-law were not family. There is, however, no sound basis for changing the text of V. A does have a proper rhyme, while V merely has unstressed assonance. But this is acceptable by the standards of the time, cf. Comm. 117-8. In the following couplet A has unstressed assonance, while V has a proper rhyme.

233a. Λέγω τους: "Ἅμα καὶ.. V "Αντάμα", λέγω των,"μ' ἐσᾶς.. A: See Comm. 139. In V the first hemistich counts nine syllables. The metre could be restored by substituting the form ἔχασαν for ἐχάσασιν. Both versions, however, have the latter form in this line, though not in the same position.

233: Taken literally, V reads: "Since they (your mothers) lost 'the light of your eyes',..", which means "Since you died". A reads: "Together with you they 'lost their light',..", meaning "They "died" together with you", i.e. "They lost all happiness and hope when you died". I have found no exact parallel to either expression in the Texts. But in *Thysia tou Avraam* 407-

408, for example, Sarah refers to Isaac as both her "light" and her "eyes". The equation of light and life and the synonymous use of light and sight is found already in Homer and is often seen in laments throughout the Greek tradition, cf. Alexiou M. 1974: 187-189.

233-4: Here V has a proper rhyme, while A has unstressed assonance, cf. 231-32. The rhyme quality is on the whole better in A.

234. ..*ἠμποροῦν* V θωροῦν.. A: The whole line, with θωροῦν as in A recurs in 494 V, but not in A. The verb θωροῦν, which has just been used in 230 VA and 231 V/232 A, makes good sense in this line, too. This should remind us that the repetition of a word, even twice, in the same passage, is not, in itself, an indication of corruption. I hesitatingly italicise V's variant. V would make some sense if οὐκ *ἠμποροῦν* was understood in the sense "they are unable to cope with.." or "..to endure..". But I have found no example in the Texts of (ἠ)μπορῶ having this transitive meaning. At any rate, θωροῦν meaning here "pay attention to, take into account, give a thought about" makes more sense and is, moreover, synonymous with ψηφοῦν in the second hemistich.

235. .., λέγω σας,.. V ..ὀγιὰ σᾶς,.. A: This is one of the few instances where V, unlike A, inserts a short clause into the main clause. The reverse situation sometimes occurs, when a similar short clause introduces direct speech: see Comm. 139. In this particular case, the variant readings make equally good sense.

237 A. ..τῶν ἐσύντυχα καὶ ἀπεἰτ' *ἀποκριθῆκαν:* Kechagioglou 1984: 255 n. 7 first commented upon the problem: what precedes is not a reply by the two interlocutors, but the last of the narrator's replies to a series of questions they have put to him. Kechagioglou wonders whether the verb may be used here in a sense different from the usual "reply, answer", e.g. "receive an answer" or "make a decision, make up one's mind". I do not find the suggestion plausible. Panagiotakis: 110 n. 1 and p. 167, explains the problem as owing to a lacuna after l. 236, cf. Comm. 101-26. The passage which he supposes has been lost, would then have contained at least one question by the narrator and one reply by the two youngsters. I find that highly unlikely, too. The questions, the narrator puts to the two in 279-80, are in all probability the first questions on his part. Not until then are the roles of questioner and questioned changed, cf. van Gemert 2000: 246-7. Apokop. (Alex. St.) chooses the reading of B (≈A) substituting 'αὐτοὶ' for ἀπεἰτ' in the 2nd hemistich without any comments.

237 V. ..*τὸν* ἐρώτησαν καὶ *αὐτοὶ ἀποκριθῆκαν:* The first hemistich would make sense, if *τὸν* was replaced by the first pers. 'μέ'. I have made several corrections of this kind in V. Here, however, I refrain. For because of the plural subject *αὐτοί,* which is not in A, the second hemistich cannot be corrected by simple means and on criteria internal to V. The second hemistich must therefore be italicised as a *locus desperatus*. It makes no sense in relation to the first hemistich and it is inconsistent with the broader context. In this case, therefore, it is quite uncertain if the correction of the first hemistich would restore the reading of V's exemplar or of an earlier ms.

238a ≈ 153a ≈ Choumnou, Kosmog. 722a.

239-40: Cf. Georgil., Than. 35-6. Cf. also Sachl., Afeg. 27-8: ..καταλόγι– ..καὶ μοιάζει μοιρολόγι. M. Manousakas brought the resemblance to St. Alexiou's notice, cf. Apokop., p. 231.

241-2: In this case, the two lines clearly appear in the wrong order in V. See also Comm. 207-8. The two versions, moreover, have different verbs at the end of both lines:

241. λέγασιν.. λαλοῦσαν V λαλοῦν.. τραγουδοῦσαν A: The variants at the end of both hemistichs are synonymous. Version A co-ordinates a historic present tense with an imperfective ind. past.

242b: V counts nine syllables, but makes sense. I leave the text as it is, because I consider the simultaneous deletion of the possessive pronoun and the augment too drastic a change. On the syntax of A's variant δακρυῶν οὐκ ἐφυροῦσαν see Ch. 3. C. § 6.4.3.

243-51: νὰ ράγη.. νὰ περπατοῦμαν.. etc.: Hypothetical wishes incapable of fulfilment, cf. Ch. 3. C. § 6.7.6.

244 V. ἀπὸ ⟨τὸ⟩ δόλιον στρῶμα: A definite form is required after the preposition. The addition of the article also restores the metre. The adjective δόλιος: "wretched" is normally used about persons only. The metaphor "wretched bed" for Hades is, however, a meaningful variant of A's "sunless bed".

245-6 A: The same two words as in 231-2 A appear in the rhyme ending here, cf. Comm. 227-38.

246: Here, as in 198, only the rhyme pattern reveals that a line is missing from V. The text is coherent without it.

247. νὰ πατούσαμεν/πατήσαμεν.. νὰ περπατοῦμαν V/A: At first sight, the change of verbal aspect in A seems unjustified, cf. Ch. 3. C. § 6.6.3. But,

as we have seen, νὰ may combine both with the imperfective ind. past and the perfective ind. past to express a hypothetical wish incapable of fulfilment. The 1st pers. pl. form πατούσαμεν in V is, moreover, the only imperfective ind. past active form of a 2nd conjugation verb ending in -ούσ(α), except for the 3rd pers. pl. forms which all end in -ούσαν, cf. Ch. 3. B. § 5.3.1. The other imperfective ind. past active 1st pers. pl. forms end in -οῦμαν, e.g. ἐζοῦμαν in 126. This form with the stress on the penultimate would not fit the metre here.

249a V. [διὰ] νὰ πηγαίνασιν..: The construction here is one of a series of co-ordinated main clauses each expressing a hypothetical wish incapable of fulfilment, or, perhaps, a consecutive clause in this hypothetical context, cf. Ch. 3. C. § 6.7.6. There is no reason why this particular clause, as the only one out of a whole series, should be set out as a final clause, and hence no reason to use διὰ νὰ instead of the simple νά. The deletion, moreover, restores the metre.

249b V: σκυλία must count as three metrical syllables. On the whole A's line is both more elegant and more clear: The two young men want the hounds to reach their home before themselves, so that they will announce their arrival in advance. But the whole couplet together conveys more or less the same meaning in V as in A.

250. οἱ λείποντες: Only this once do we find an inflected form of the active imperfective participle serving as a noun.

256a V. *λόγου μας:* I have not come across any example in the Texts of a 1st pers. form of this periphrastic personal pronoun functioning as subject in a clause. In all the other twelve instances in *Apokopos* where a form of λόγου.. is used, it is governed by the preposition ἀπὸ or διὰ/γιά. The change into 'διὰ λόγου σας' would, however, disturb the metre. I also rule out the possibility of the periphrastic pronoun serving as a possessive pronoun this once in *Apokopos*. The only example of that use I have found is in Chron. Mor. P 7106 (*app. crit.*). Therefore, I merely italicise.

256b V. νά *δώσωμεν:* Since the clause in 255 is an unreal condition (protasis), the form νὰ + (perfective) subjunctive here in the main clause (apodosis) must be wrong. In contemporary vernacular texts several constructions are found with different combinations of verb forms in the protasis and apodosis. But νὰ + (perfective) subjunctive in the apodosis is not one of them, cf. Psaltis 1918, passim and e.g. Alex., p. 81 and Falier., Ist./Enypn. (v. Gem.), p. 77-8. A has νὰ + perfective indicative past in the apodosis,

which is rare in contemporary Cretan texts, but is also found in Falier., Ist. (v. Gem.) 339, cf. p. 78 n. 40. Without the knowledge of A, I would therefore not have proposed that construction for the correction of V. Consequently I italicise.

258-9 V: On identical rhyme units, see Comm. 155-6 V, 332.

258 V. τῶν δακρύων τὸ *σχῆμα:* The expression is, if not totally meaningless in the context, at least very awkward and highly unusual and therefore in all probability a dittography. I do not, however, change *σχῆμα* into χύμα, because I have not found the word in the Texts, and because the original reading may as well have been 'κύμα'. In A, moreover, χύμα is used in the rare sense "pouring (out), flow(ing), stream(ing)", for which the common word, from the same root, is χύσις in AG and χύσιμο in SMG. Perhaps the editor of A, Kalliergis, has introduced the word χύμα in order to correct the same dittography in his exemplar?

259-60. ἀφεντέψαν/ἐχαρίσαν – ἐλησμονῆσαν V/A: The rhyme quality is much better in A. But since 259 V makes just as much sense as 259 A, we can not exclude the possibility that it is V which preserves the original order of the two verbs in this line. It may be Kalliergis, the editor of A, who has changed the text in order to improve the rhyme.

260a. τρῶν καὶ πίνουσιν V χαίρουνται αὐτὲς A: The same variant readings are also found in almost identical form in 148a.

261 V. ἔθαψεν: Rather than taking the word in its strictly literal sense "buried", ἔθαψεν must be understood metaphorically in the sense "has driven to their grave". This verb is often used metaphorically in SMG.

261-2: "Woe is those (: young dead married men) whom the audacity of their wives has afflicted (A)/"driven to their grave" (V), because Charos throws them, still alive and kicking (?), down into Hades". The conjunction διατὶ is odd here, since there is no causal relation between the two clauses – unless 261 is supposed to refer to the young men after their death only. But the context seems rule out this interpretation. It therefore looks as if 262 is a stock phrase which has been awkwardly introduced into the present context; perhaps, in order to fill a gap.

262. συζώντανους: In 79, this adjective refers to the narrator, who has just arrived alive in Hades. Here, on the other hand, it is used about recently deceased (young) husbands, cf. Comm. 79, 364.

263. δάκρυα .. δάκρυα/λόγια V/A: Since the reading of V does make sense, as yet another example of tautological parallelism, we are not obliged to assume that the second δάκρυα is a dittography.

264: This is the first of three proverbial expressions, and the only one which is found in more or less identical form in both versions (see Comm. 349, 411).

264a. ἀγρίμια/-ιν εἰς λίμνη(ν) κυνηγᾶ: I have found no other example of the first part of the simile.

ἀγρίμι(ν) εἰς A: The final -ν is preventing the synizesis required by the metre and should therefore be disregarded. Since the problem is exclusively one of conservative orthography, I use parentheses and do not indicate that the -ν should be deleted. The same phenomenon is seen in 294 A, 315 V, 468 V and 474 VA. We have already seen several examples of a related phenomenon involving initial vowels, cf. Comm. 82.

264b. (εἰ)ς τὰ βουν(ι)ὰ ψαρεύγει: Cf. Panór. Γ 526b: *στὰ δάσητα ψαρεύγει.*

267-8: Note again the much favoured chiastic structure.

267b A: The second hemistich has eight metrical syllables. Two alternative simple "corrections" would restore the metre: the deletion of the article: μὲ [τ'] ἄλλο, or the deletion of the verbal prefix : ν' ἀνα- > νὰ δακρυώνῃ. Rather than to choose one of these and thus risk removing the text even further from the original, I prefer to keep A's reading.

268a. τὸ δάκρυον τάχα/δείχνει καὶ πονεῖ V/A: The phrase δείχνει καὶ πονεῖ in A appears in exactly the same form and exactly the same position in 265 VA, where δείχνει means "she is pretending to be..". Here, however, it is most natural to take τὸ δάκρυον to be the subject in the clause, unlike in 268 V. Since the widows' mourning is obviously still meant to be described as false, we cannot simply translate A: "the tear (/crying) shows that she is mourning", but we have to render it as: "the tear, seemingly/deceptively, shows her as mourning". Perhaps τὸ δάκρυον could instead be understood as an accusative of reference, as in V: "as for the tear, she pretends to be mourning", or the like. At any rate, δείχνει is probably wrongly introduced here, either from the following line 269 (see below) or from 265. This is the only instance where A, as opposed to V, repeats the same expression twice; and within only five lines.

268b. καὶ/ὡς κομπώνει V/A: Whereas the first hemistich in A makes some sense, the second does not. I therefore italicise the erroneous *ὡς*, cf.

Comm. 277 V. St. Alexiou (Apokop.) chooses the reading of V in both hemistichs. Panagiotakis keeps the text of A, but says p. 148 that only in the second hemistich is the reading of V to be preferred. It would seem that this is one of the few passages which was in a more erroneous or illegible state in A's exemplar than in V's.

269. Φίλον τὸν ἔχει/δείχνει καὶ πονεῖ V/A: For the third time within five lines A has exactly the same phrase in the same position in the line. It does, however, make sense: "..the friend to whom she pretends to be mourning". But since it merely repeats the same thing for the second time, V's reading "..the friend whom she makes sympathize with her" seems better, because it explains more clearly, how the widow manages to have her friend spend money on her. In all probability, V is closer to the original here. St. Alexiou, however, chooses the reading of B (=A).

269-72: Politis 1953: 556-7 and Alexiou St. (Apokop.), p. 231-2 (Comm. ad 270 ff.) discuss the passage and offer tentative interpretations. I agree that it is clear, that the (bad) widow is said to make her 'φίλος' spend money on her and perhaps even to exhaust his financial means.

Three different well-known names of coin are mentioned together with two names which are not recorded elsewhere, cf. Ch. 2.6, pp. 97-8, n. 178-9. One of the two, (ἀ)σημαδᾶ(ν), is obviously a derivative of the word meaning "silver". Alexiou suggests that it means the Venetian silver coin called 'σκοῦδο'. This name of coin is found in Tzane, Kr. pol. 196, 25, but it is not used in any of the numismatic studies I have consulted. The other, ἀγκινάρι(ν), may be derived from the Latin "quinarius", a half "denarius" or "denaro" in Italian. Both Politis and Alexiou quote Ag. Tsopanakis for this interpretation. No doubt these two are also names of monetary units. The two coins mentioned first, σολδί(ν) (< Italian ["soldino"<] "soldo", cf. Falier., Log. (Bakk.-v. Gem.), p. 104 (Comm. ad 223) and Varouch. (Bakk-v. Gem.), Gloss. s.vv. *σολδί, σολίδι*) and φόλα (< Byzantine 'φόλλις' < Latin "follis"), are both copper coins of minimal value. The name mentioned last, κιντηνάρι(ν) (< Latin "centenarium": a weight of a hundred Roman pounds) was used in the same sense in Byzantium as a measure of the weight of gold or gold coins, corresponding to 100 'λογαρικαὶ λίτραι' or 32 kg. It could also, however, be used synonymously with the 'λίτρα' of 320 g. (cf. E. Schillbach, *Byzantinische Metrologie* [Handbuch der Altertumswissenschaft, XII, 4] (München 1970), pp. 171-4). The latter sense would seem more plausible here. Like φόλα, ἀγκινάρι(ν), and

(ἀ)σημαδὰ(ν), it cannot have been the official name of any money of account or of any coin circulating in 15th century Crete, but must merely have been meant to signify a substantial sum of money, just as φόλα signifies a trifling sum, a "farthing" (cf. Prodr. (Eideneier) IV 96, 554; Sachl. N 397). Hence, the two commentators are clearly right in saying that the widow is getting an increasing amount of money.

St. Alexiou (p. 231) states that "Ἡ γυναῖκα ἀνεβάζει συνεχῶς τὴν τιμὴ τοῦ ἔρωτά της,..". That is to say, the widow is getting paid for sexual services rendered. I agree with his interpretation, which takes the word 'φίλος', used with reference to a single woman, to mean "lover". Cf. also 266 immediately above: "she is taking pleasure in her shame..". It does not, however, become clear, how exactly the widow manages to get more and more money out of her lover. L. Politis (p. 557) is asking himself, in Latin, whether prostitution is being implied or merely feminine cunning in the service of greed. In passing, Politis interprets πράκτες in 272 as "lovers". (The expression '(εὑρίσκω) πράκτες καὶ καιρόν' looks like a stock phrase.) This word form is not recorded elsewhere, but it is likely that it is a variant form of 'πράκτορες' (< πράκτωρ/-ορας: "agent, representative"), as proposed by St. Alexiou (Apokop.), Gloss. s.v., who further interprets it as meaning "intermediary, middleman, go-between" here. That is a reasonable interpretation. But in the context this would actually mean "pimp". Recently, however, Lassithiotakis 1998: 208-10 has proposed an equally, or perhaps even more convincing interpretation of πράκτες: "customers". According to this interpretation, prostitution is obviously implied and then 'φίλος' in 269 should be understood in the sense "pimp".

Following the reading of V in l. 269 and St. Alexiou's interpretation of διά/γιά in 270 and ἀπὸ in 271, I tentatively translate: "She makes her pimp (or: lover) take pity on her and spend (all) his money [on her]. She takes a "twopence" instead of the "penny" [, she got at first], although she is not worth it , and after the "twopence" she gets a "shilling" and after that a "guinea", and if she finds [the] customers (or: pimps) and [the] time (/opportunity) she gets "scores of sovereigns". The alternative interpretation of 270: "She gets a fola ("twopence") in exchange for a soldi ("penny"), although it is not worth as much" is not nearly as satisfactory in the context.

273-4. ..ἀπείτις ἐδικάσθησαν/τὰ κατέμαθαν.. V/A: V's clause "when they had spoken", which refers to the immediately preceding passage, seems more natural than A's "when they had been told [what they had asked

about]", which refers to the narrator's account ending in 236. It is tempting to insert a 'κ(αὶ)' between the two clauses in A. In that way the second hemistich "..<and> (when they had) sighed repeatedly (/deeply).." could be taken as referring to the preceding passage, which is described as a dirge in 240. But since the change is not strictly necessary, I refrain. In V, on the other hand, either the κ(αὶ) after the caesura in 273 or the one at the beginning of 274 has to be deleted in order to create a main clause for the temporal clause introduced by the conjunction ἀπείτις. I choose the latter, because the parallel structure of the couplet is thus preserved, and because V often, more often than A, begins a line with κ(αὶ) for no seeming reason – other, perhaps, than rythm and euphony, cf. Ch. 3. C. § 7.1.2.

276 V. ἐτρέχασιν τὰ μάτια μου (ante corr.): It is evident that V once more has a pronoun in the wrong person (and number): firstly, the following line reads "when I saw their grief.."; and secondly, there is no other indication, here or elsewhere in the text, that the narrator is deeply touched by the fate of the two young men, or of the dead in general.

277 V. *ὡς* ἔδειξαν: I hesitatingly italicise the conjunction. In all probability the clause was supposed to be a relative clause; but the *ὡς* could perhaps be defended as introducing a subordinate clause translating "as (/in the way) they displayed it afterwards" or the like. 268 A also has *ὡς* in a strange context.

278a. μ' ἔδοξεν τότε ὁ λογισμὸς: The personal construction with δοκεῖ is highly unusual, if not unique. The common impersonal construction appears in 307. In the first hemistich of 40 and 152 we find the variant phrase (κ') εἶπε(ν) μου μέσα ὁ λογισμός, which has exactly the same meaning as 278a.

279 V. ..πότε καὶ ἀποῦ.. (ante corr.) > Πόθεν καὶ ἀ⟨πὸ⟩ ποῦ: 'ἀποῦ' makes no sense and is easily corrected. The first correction, which is also a very simple one, is dictated by the structure of the couplet: 280 has the tautological repetition "..when and (at) what (point of) time..?". The corrections in 279 V: "..whence and wherefrom..?" restores the parallelism between the two lines of the couplet, with one of the two fundamental questions "wherefrom?" and "when?" in each.

281-2 V. */ὄψιν τῆς γῆς ἐποῖκαν //κ' ἐβλέψαν καὶ τὸ βλέμμαν τους /*: The two hemistichs are corrupted beyond restoration. The second is sheer nonsense. The first presents a phrase not recorded elsewhere, of which the context offers no safe interpretation. Perhaps it is supposed to mean "they

lowered their eyes to/stared down on the ground"? The rhyme is perfect in V, while A, which makes perfectly good sense here, merely has assonance.

283a. λέγουν: "Αὐτὸ.. V "Αὐτό", λέγουν,.. A: See Comm. 139.

284. πλεονάση V πληθύνη A: The same variants are seen in 151 and 294. The word 'πλεονάζω' is extremely rare in the Texts, cf. *Index*. In *Apokopos* it may be synonymous with 'πληθαίνω': "to increase, multiply" (intr.), or it may have more negative connotations, as was usual in AG: "to be more than enough, be in excess, exceed the limits".

κίνδυνος seems a somewhat strange word here. What "danger" are the two fearing, or what "risk" are they afraid of running by answering the narrator's questions? The obvious answer would be: the risk of having their grief intensified by recalling their lives and the circumstances of their death. But perhaps κίνδυνος is to be understood in a different sense from the usual, e.g. "trial", "suffering" or "sorrow"? In the other instances the word means "mortal danger, peril of death" or, as a litotes, "death", cf. Comm. 362 V.

Unlike Panagiotakis: 148, I do not find it necessary to supply the article in A. Nor do I agree with Legrand (Apokop.) B and Panagiotakis, ibid. changing ὀρίζῃς to ὀρίσῃς merely for the sake of the rhyme. There are several cases of assonance where a greater difference between the two sound patterns is felt, e.g. 57-8 ἐζῆτα-νύκτα and 79-80 ἦλθες-ἐκεῖθες. It is tempting, however, to follow the proposed change because of the verbal aspect. In the case of this particular phrase 'ἂν ὀρίζ/σῃς/-σετε' in the sense "if you please", SMG usage prefers the perfective aspect, which is also used here in 228 A and 459 V. In *Apokopos,* however, as well as in many other texts in the vernacular, the strict rules governing the choice of aspect in SMG, are not always being observed. See e.g. 327, where a perfective subjunctive form of 'ὀρίζω' in the sense "to order" is governed by a verb meaning "to begin", cf. Ch. 3. C. § 6.6.1-2. In 169 V, moreover, we read 'ἂν τὸ ὀρίζετε'. See also e.g. Dellap., Erotem. 1011, 1599, 'ἂν ἔν' καὶ ὀρίζῃς'. I therefore keep ὀρίζῃς.

286. καὶ ταῦτα V καὶ τάχα A: Only in V do we find καὶ ταῦτα, each time at the beginning of the first hemistich, in the sense "(and) then, thereupon, immediately (after)", cf. *Index*. The word τάχα in A seems like mere filling, cf. *Index*.

287 V. Μικρόν, ὅπου..: Compared to A, V has an unusual and awkward reading here. But since it is possible to make sense of it, I keep it: "In a

few words, now that you have asked me, I shall tell it to you". For this meaning of μικρὸν, see Kriar., Leks, s.v. (2β). Alternatively, the clause could perhaps be interpreted: "Since you have asked me briefly, I shall tell you".

288. ξερά/πικρὰ τὰ χείλη V/A: A's metaphorical "bitter lips" seems more natural in the context. V does, however, make sense, and the "dry lips" may refer to the sentiments of the dead young man, as well as to his physical state.

289-304: This passage, in which the two young men describe their homeland, is one of the most difficult and enigmatic in the poem. Consequently, the proposed interpretations differ a lot. In addition to the lacuna (299-300), version V has a very high proportion of erroneous or problematic readings. The frequency of (seemingly) meaningful variants in the two versions is also high. Even in version A, which has the better text, the young men's description of their homeland is equivocal and obscure. As mentioned in Comm. 125, the really problematic readings in V often coincide with an unusual, complex or erroneous syntactical structure in A, e.g. in 328, 375-6, 457-9. Here the many obvious flaws in V appear in a passage, where A, although its syntax is regular, is difficult to interpret for a different reason. Undoubtedly, the text of A has also been corrupted to some extent. It is, however, reasonable to assume that the poet wanted the description to be equivocal and enigmatic, cf. Alexiou M. 1991: 259-260.

289: The strange expression 'κρατῶ κατ(ὰ)' in A is not recorded elsewhere, but the line is clearly supposed to mean: "Know, that from our homeland we are of noble lineage". V agrees with A on the first hemistich. The second hemistich in V would make sense only if the ἀπὸ from the first hemistich were understood as being repeated: Μάθε *ἀπὸ*.. *καὶ* ⟨ἀπὸ⟩ τί γενεὰ κρατοῦμεν: "Learn.. *and* of what lineage we are". But the two hemistichs would still not fit together. The whole line would, however, make some sense if Μάθε *ἀπὸ* τὴν πατρίδα μας.. could, this once, mean "Learn about our homeland..". But I do not believe it can. The alternative suggestion, that κρατοῦμεν belongs to both hemistichs is not satisfactory either. For what sense would Μάθε, ἀπὸ τὴν πατρίδα μας κρατοῦμεν *καὶ*.. make in the context? Given the close similarity between both the sound pattern and the spelling of κατ' εὐγενειὰν and *καὶ* τί γενεὰ, it would be unreasonable to substitute ἀπὸ for *καὶ* in V. Kriaras 1971: 6-7 (485-6) favours the reading of V and proposes that two "corrections" be

made: *Μάθ' ἀπὸ τί πατρίδ' ἐμεῖς καὶ...* This change is, however, totally unacceptable, because both V and A have τὴν and μας.

290 A. ποίαν πατρίδαν, ἐρωτᾶς·..: The reading of AB makes perfectly good sense as it stands, referring to the narrator's question Πόθεν καὶ ἀπὸ ποῦ.. in 279. Therefore, it is not necessary to follow Legrand's interpretation '..πατρίδ', ἄν..', which he notes in his *app. crit.* Both St. Alexiou and Panagiotakis tacitly choose to do so. For the use of the apostrophe in a similar case, see ἐκκλησί' ἄν (118) in Apokop. (Panagiot.) A, p. 178: *ἐκκλησί' αν'*.

291-6: Here V has obviously suffered some degree of corruption, and A, too, displays several difficulties of interpretation, cf. the following comments. Van Gemert 1979: 31-32 suggests that the three couplets are interpolated. He argues that the perfective verb forms in 294-96 seem out of place in the context where the preceding and following verbs are in the imperfective aspect, which is the natural choice for a description of this kind. Further, he considers the use of the same word, πατρίδα, in the three consecutive lines 289-91 "below the poet's poetic capability and merit". I do not find these arguments strong enough to obelise the passage, cf. Alexiou M. 1991: 259 n. 23. One could even argue that the repetition of πατρίδα twice serves to underline the dark ambivalence of the two young men's background.

291. τὸ λέσιν *Λεοντάρι* V ὅπού 'ναι τὸ λογάριν A: In A it is simply stated that the two youngsters' native land is wealthy. This is a very general statement which would, at any point of time, hold true of a number of cities. In 300 A, which has no equivalent in V, their homeland is characterised as "the source of riches".

Version V, in its turn, is being very specific: The city is called *Λεοντάρι*. Since the description as a whole gives the impression of being deliberately obscure and equivocal, offering only hints which do not seem to fit together, the name of a real city seems out of place. The text must have been corrupted. To fourteenth-fifteenth century Crete, the most well-known Greek town of this name must have been the one in the Peloponnese, which came to some prominence during the Frankish rule. It is the only town of this name which is listed in *Ἐλευθερουδάκη Σύγχρονος Ἐγκυκλοπαίδεια* and mentioned in vols. IX and X of *Ἱστορία τοῦ Ἑλληνικοῦ Ἔθνους*. The name does not occur in Chron. Mor.. In Portol. A, 226, 23 and 241,3, 338, 8 two different towns of this name are mentioned.

The historical Λεοντάρι is situated inland, whereas the fictional native city of the two youngsters seems to be a coastal town, cf. 309 ff., esp. 339 A. Although the lion of St. Mark is the symbol of Venice, I do not think the clause "which is called *Lion*" could be meant to allude to Venice.

292: Both Alexiou's correction and the change of the number of the verb in V (cf. *app. crit.*) are simple corrections which are easily made without knowledge of A. With these corrections V makes sense, at least when taken out of context: "they considered it against nature to eat fish and would only do so to avoid starvation". This might be supposed to signify an inland town where fresh fish is not available. It is, however, difficult to imagine this view of the edibility of fish being dominant in any Mediterranean inland town at any point in history. Fish would rather be considered a coveted luxury. The reading of V (post. corr.) seems to stress the fictional character of the youngsters' native land, rather than to help placing it on the map.

I take A to have exactly the opposite sense: "they were eating fish from their baptism (i.e. childhood) as a natural thing". Thus I prefer the interpretation of λουτρό(ν) as "baptism", proposed by Φ. Κουκουλές (cf. Politis 1953: 557, n. 29) to that proposed by Nikiforídis 1972: 1237-8. The latter suggests that '(τοῦ) λουτροῦ τὸ ψάριν' may have been an expression more or less synonymous with 'του πουλιού το γάλα', signifying the utmost luxury. This interpretation has the merit that it makes the second verse of the couplet correspond to the first, as a tautological repetition. Neither interpretation finds direct support in any of the Texts. But since baptism is in fact a ritual bath, this interpretation seems the more plausible. Hence, A's reading merely suggests that their native city is situated on or near the coast. This is in harmony with the passage 315 ff.

293: When taken out of context, this line is the least problematic in the whole passage. It is worth noting, however, that it describes the topography of the two youngsters' native land in a way that does not allow us to identify it. The description, moreover, is far from laudatory, when taken metaphorically, and when taken literally, it does not fit in very well with a coastal city.

294. ..*δίκτυα πτερωτὰ* V ..ἐδείχθη(ν) ὑπεριψιὰ A: V makes no sense whatsoever. The copyist has not been concentrating on his work, or perhaps, if the error was already in his exemplar, he has made no effort to try making sense of it. On the final -ν in ἐδείχθη(ν) see Comm. 264a.

ὑπεριψιὰ A, θράσος VA: See Comm. 122 on the possible meanings of the two words. In the present context we cannot be quite sure which precise meaning each word is supposed to have. But since ὑπεριψιὰ is, in all probability, meant to be understood in the predominantly negative sense "arrogance, presumptuousness" rather than "pride", θράσος is probably supposed, accordingly, to mean "recklessness, impudence, impertinence" rather than "boldness" or "courage". Kakridis 1953: 412 argues for the opposite, positive interpretation.

πλεονάζει V ἐπλήθυνεν A: In 151 and 284 each version chooses the same synonym. The verb in A should be taken as an perfective past, because both the verb in 294a A and the two verbs in following couplet are perfective forms. In comparison, the present tense form in V is odd.

295-6: In 295 V the last word τὸ *πλάγιον* does not make sense, neither as the subject of the clause nor as an accusative of reference. A's variant τὸ πάλιον may mean either "vestments, pontificals" (cf. Politis 1953: 557-8, Kakridis 1953: 411 and n. 4) or, more likely, public "horse race" (cf. Alexiou St. 1959: 302-03) or "archery tournament" (cf. van Gemert 1979: 31-2, 37-8: the word is recorded in this sense in Cretan documents from the time). The promoters of the first interpretation have proposed that "pontificals" serves a synecdoche for the Church and that the line may be understood as: "the ecclesiastic power conquered the worldly power". Thus understood, the syntax is in order and the two lines of the couplet have a parallel structure. V's reading: τοῦ δρόμου τὴν στρατίαν: "the army of the street" (: the riffraff, the mob?) would not fit as well in with this interpretation of πάλιον. Discussing the second interpretation, St. Alexiou (Apokop.), p. 233 tentatively suggests, as one possible solution, that the preposition 'σὲ' may have been lost before τὸ πάλιον, and that the subject in 296 τὸ μερτικὸν τὸ κάλλιον also functions as the subject in 295: "'Η ἀγαθὴ μερίδα ἐνίκησε τὴ στρατιὰ τοῦ κόσμου [⟨σ⟩τὸ πάλιον] καὶ ἀφέντεψε". He does not, however, supplement the preposition in his edition. V's reading: ἔλειψεν in 296 would not permit this interpretation. I would prefer to interpret τὸ μερτικὸν τὸ κάλλιον in social rather than moral terms: "the nobility conquered the army of the people in the 'tournament' (: confrontation?)". Alexiou M. 1991: 259 n. 23, who accepts that "ambivalently hyperbolic terms" are being used, translates 295: "the tournament vanquished the army of the world". This is the most literal rendering, but also the most difficult to make sense of. With V's variant τοῦ

δρόμου, the line may be rendered: "the tournament got the better of the street mob"; which could be another way of saying that the common people was pacified by means of "bread and circuses". A's τοῦ κόσμου might in fact be a dittography, since the same word form appears in the same position in 296.

296 A: "..the nobility (or: the virtuous?) came to rule" fits in with all the proposed interpretations of 295, whereas V's variant, with ἔλειψεν governing an accusative: "..the nobility (or: the virtuous) (had) abandoned (or: disappeared from?) the people (/society)" does not. M. Alexiou, ibid. interprets 296: "..the better fortune of the world held sway". Kriar., Lex. does not record 'μερτικὸ(ν)' in the exact sense "fortune" and I have not found it in the Texts. The interpretation is not, however, wholly implausible, since the recorded sense "lot" is close. But although the precise sense "section of the society" is not recorded in the Texts, either, I find this a more plausible interpretation, especially in version A where the verb is ἀφέντεψεν. In V, which has ἔλειψεν, M. Alexiou's interpretation would fit in more naturally: "..the better fortune had abandoned the world (or: the people)".

297: Except for the superfluous conjunctions in V, this line is, as the first in the description of the homeland, identical in the two versions. The two metaphors are antithetical: The homeland was at the same time "the mirror of heaven" and "the icon (image, picture) of the world". Since V and A agree, there is no reason to doubt the authenticity of the line. The antithetical structure therefore indicates that the poet wanted the whole presentation of the homeland to be ambivalent.

The order in which the nouns appear is chiastic, as in 299-300 A.

298 A: The sense is obscure: "like (the game of) dice, it (: the homeland) was laying (> throwing, or: displaying) the six and keeping the one". The simile may be related to some proverbial expression based on the game of dice. 349 A has a proverbial expression which has been corrupted in V, and 411 A, which has no counterpart in V, has another. Both of these, however, are very easy to appreciate. In 1870 I. Σκυλίτσης proposed the interpretation "τῷ ἤρχοντο ὅλα κατ' εὐχήν", cf. Apokop. (Alex. St.), p. 233. Alexiou M. 1991: 259 n. 23 interprets the line: "as at dice it threw sixes by holding on to the one [i.e. by cheating: the one is on the reverse side of the six]". Both interpretations seem possible, but neither relates directly to the antithetical metaphors in the first line of the couplet. Assuming that

the metaphors of the two lines are related, and that a parallel structure is intended, I venture to suggest a third possible interpretation: "[The homeland] was the mirror of heaven, but also the icon of the world, and like dice it showed (off) the sixes (: the winning side), but was stuck with the one (: the losing side)". The winning side of dice always has a reverse loosing side. Thus interpreted, the metaphor is an equivalent to the coin with its two sides, or in English, the medal with its reverse or the picture with its dark side. Against this, it could be argued that the structure of the two lines was not, in fact, meant to be parallel, because the metrical patterns differ. In 298 A we see the second example of attenuation of the caesura: The syntactic pause which almost invariably falls after the eighth metrical syllable, appears after the tenth here, cf. Comm. 177. As a result, one of the key words τὰ ἔξι stands out.

298 V: The line makes absolutely no sense in the context: *"and where the pack horse left (/abandoned) Chalcedon itself"*. The word ἱππάριν appears in a more meaningful context in 300 A. Hence, everything points to a lacuna in V rather than an interpolation in A. The fact that syntax, metre and rhyme are regular, and the clause could make sense in a different context, indicates that some copyist in the tradition of V has tried to remedy an illegible or unintelligible passage. This might have been caused by a physical lacuna. In doing so, he has introduced yet another name of a real city, this time one situated on the western coast of Asia Minor, opposite Constantinople, cf. Comm. 291.

299-300 A: In the metaphor ἡ κρίσις τῆς σοφιᾶς in 299a, κρίσις must be understood in the sense "judgement, discernment, discrimination", as does Alexiou M. 1991: 259 n. 23. I have not come across this metaphor in any other Text. Lassithiotakis 1994: 164 n. 2-3 compares it to several similar metaphors, which Andronikos Kallistos uses about Constantinople, among which is 'τῆς σοφίας πηγή'. This hemistich, as well as the two following, is obviously meant to be laudatory. Lassithiotakis 1994: 160-3 quotes various *Laudes Constantinopolitanae* and dirges on the fall of Constantinople, which describe the City as a celestial body (299b), the closest parallel being Anakal. 91, and as a source of riches (291b and 300a). Consequently, we would expect 300b to be meant as laudatory, too. The metaphor τῆς στρατιᾶς ἱππάριν, however, seems peculiar if meant as praise. Alexiou M. 1991: 259 n. 23 translates it "the steed of the army". In the Texts, however, the usual word for a riding horse used for hunting or warfare is ἄλογο(ν)

(cf. l. 21, Kriar., Lex. s.v.) or φαρί(ν) (cf. ll. 6, 16), whereas the word ἱππάρι(ον), which is much rarer and mostly occurs in texts earlier than *Apokopos* (cf. Kriar., Lex. s.v.), is usually being used about pack horses. This fact makes me doubt if 300b is meant as praise at all. Instead, it could have been meant as a sort of "anti-climax", contradicting the preceding laudatory metaphors. This interpretation would fit well in with the one I propose for 297-8, and would thus be yet an example of the ambiguity which characterises this passage.

301: Cf. Chron. Mor. H 490, 788, 793.

301-02: The couplet is identical in the two versions. The two young men's homeland is described as being at the same time "the opposite (opponent) stool (throne) of the kingdom (/state) of Rome" and "a vessel of arrogance and falseness". Van Gemert 1979: 33 quotes Spyros Evangelatos, who was the first to note that 302 echoes the anti-Byzantine passage in Chron. Mor. H 758ff. Consequently, van Gemert 1979: 34 concludes, something which Politis 1953 hesitated to do, that 301-02 refer to Constantinople. I agree with Alexiou M. 1991: 259, who, on the one hand, accepts that this couplet does, in fact, allude to Constantinople (cf. Comm. 303), but on the other, stresses the overall fictitious character of the description, cf. Lassithiotakis 1994: 178-9. The two young men are not historical figures, and their homeland is not a historical city. This view was first clearly stated by Kakridis 1953: 412 n.7.

303. *τῆς Ρώμης* V τὴν πόλιν A: The reading of V must be a dittography, see 301. The two youngsters describing their homeland as an "opponent" (or "rival") of Rome (301) would seem to exclude the possibility of their father being "Rome's first man" in the city. For then he would probably, if not necessarily, be a Roman himself – in which case they would consider Rome their *patrida*. Alternatively, the father would be a traitor to his native city, siding with the rival city of Rome. The overall ambiguity of the whole description not withstanding, I rule both these interpretations out.

In all probability, A's reading is intended to allude to Constantinople. In the Texts, the word 'πόλι(ς)' is exclusively used with reference to Constantinople, and not in the general sense "city". The common words for major (fortified) towns and cities are χώρα and κάστρο(ν). The latter word is used, with reference to the homeland, in 339 A, cf. Comm. ad loc. There is no doubt that any Greek reader or listener of the time would come to think of Constantinople when reading or hearing line 303 A. Especially so

since the word πόλιν is made to stand out by being separated from the demonstrative pronoun at the beginning of the line, which seems, at first, to be used absolutely referring to the homeland or native city (πατρίδα 290-1) of the two: "In this (: our native city) our father was–in the City [, that is,] the first man (: the emperor)", cf. Comm. 301-02. I am not certain whether the city of Venice might also come to the mind of a native Cretan of the time when reading or hearing the word πόλις. But it is quite possible that this would be the case among members of the Veneto-Cretan nobility, at least in a different context.

304: The metaphorical description of the father as the source of light could perhaps also be seen as an allusion to the Byzantine Emperor (but hardly to the Venetian Doge). But seen in connection with the negative picture of the homeland in line 302, the hyperbole primarily serves to enhance the ambigious character of the whole description.

307. ἔδοξεν τὸν/τοῦ πατέρα V/A: Since no other gen. form of this type in -έρα is found, the accusative form of the article in V is probably the correct form, cf. Ch. 3. B. § 2.1.1. I prefer, however, to keep the genitive form in A, giving that version the benefit of the doubt.

309-10: A has the more regular syntax with 3rd pers. plural forms following ὥρισεν: "he ordered", equalling a passive construction in English: "he ordered that a newly built vessel be equipped". The singular forms in V may, of course, very well result from scribal corruption. But since V is consistent in choosing singular forms, we are obliged to look for an alternative explanation. If we take ὥρισε to mean "he decided" or "he stated his wish", which is close to the usual meaning, the singular forms make sense: "he decided to equip a vessel..", i.e. "he decided to have a vessel equipped..". Perhaps the singular forms could even be defended together with ὥρισε in the usual sense: "he gave the order that he would equip a vessel.." or "..have a vessel equipped.."? I prefer not to change V.

310b. καὶ νὰ τὸ διορθώση V ρόγαν διπλὴν νὰ δώσουν A: In V the second hemistich is parallel to the first, adding a third clause which has do to with the practical preparations for the equipment of the vessel. The two verbs in V, which are both compounds of 'ὀρθώνω', mean, respectively, "to (prepare >) make ready" and "to make [the final] (corrections >) adjustments", cf. *Index*. This does make sense. A, in its turn, has a totally different reading that anticipates the following couplet which deals with the careful selection of the crew. This makes equally good sense.

311-12: ἐφέρνασιν in 311a A seems a more natural choice than V's ἐπαίρνασιν V. The latter reading may have been triggered by ἔπαιρνεν in 312a. It does, however, make good sense in combination with ἐφέρναν in 311b V. (Note that V has the same verb in the second hemistich, as A has in the first.) Here A has ἐστένα forming a perfect rhyme with 312, while V merely has assonance.

311b. ..τὰ ἐφέρναν V ..τοὺς ἐστένα A: V has the pronoun agree with the antecedent in grammatical gender (genus), which is the usual syntax, but has defective hiatus between the pronoun and the verb, cf. Ch. 4.1, p. 163. The agreement in terms of natural gender (sexus) in A is extraordinary. Perhaps the editor of A has sacrificed grammatical correctness in order to avoid the defective hiatus?

312: Cf. N. Πολίτου, *Ἐκλογαί,* no. 219, l. 9. Alexiou St. (Apokop.), p. 234 (ad loc.) quotes M. Manousakas for the observation that the poet "has taken" this line from the folk song. The wording, however, is not exactly the same, and line 9 of the folk song only comprises the first two parts of a tripartite construction, the third part taking up the whole of the following line ('τρίκωλο σχῆμα'). But it is quite possible that line 312 here deliberately alludes to similar dirges which stress the fact that nobody escapes Charos. In that case, the listener or reader of the time would have been forewarned of what we only learn later, namely that the father's decision to send them away on the journey proves fatal for his children.

313. ..ἀρμάτωσεν/εὐτρέπισεν.. ἀπ(ὸ) ἄρματα καὶ.. V/A: I have found no other example of these verbs being construed with ἀπὸ in the sense "with". Elsewhere, they either govern an accusative without any preposition, or they take the preposition 'μὲ'. The two verbs are synonymous: "..he had equipped [the vessel] with arms and..". V has a form of the verb 'ἀρματώνω', which both versions use in the same sense in 309. Either V's reading is an erroneous repetition, or A's represents a deliberate change. Such a change might have been made to avoid the combination of ἀρμάτωσεν and ἄρματα.

315a V. [κ'] ἐσέβη(ν) αὐτοῦνος: The conjunction κ(αὶ) has wrongly been inserted into the main clause (–or the adverb κ(αὶ) has wrongly been placed before the verb and not before the pronoun).

On the final -(ν) see Comm. 264a.

315b: The second hemistich looks like a pointless repetition. The line, however, has a perfect chiastic structure, a stylistic feature much favoured by the poet, as we have seen.

316b. μὴ ἀπ' *αὐτοὺς* λείψῃ πρᾶγμα V ὡς ὄμορφόν τι πρᾶγμα A: V has a rather inelegant hemistich with a stress on both the 11th and the 12th metrical syllable, for no apparent reason. This is an unusual metrical pattern, cf. Ch. 4.1. V's reading does, however, convey a piece of additional information: The father is concerned that they should not be in want of anything on their sea journey. Instead of the 3rd pers. pronoun *αὐτοὺς*, we would, however, expect a 1st pers. form as in the preceding line, cf. Comm. 44, 141-2. Thus, V has in all probability been corrupted to some extent or other. This is also one out of eight cases, where the copyist has corrected what he had written in the first place, cf. *app. crit.* 5, 54, 118, 316, 409, 457, 469, 496. A's reading is metrically perfect; but it is mere filling, adding no new information. Here, moreover, we have the only occurrence of the AG enclitic indefinite pronoun 'τι', cf. Ch. 3. B. § 4.8.2. A's half-line looks more like a seemingly fortunate correction than an original reading.

315-6: All this suggests that a common antecedent was defective here.

318. ἐστάθημαν .. κ' ἐκίνησεν V ὅλους ἐμᾶς .. ἐκίνησεν A: The syntax of the variant readings is fundamentally different: V has two co-ordinated main clauses and uses 'κινῶ' intransitively, while A uses the same verb transitively within a single clause. The difference in meaning, however, is minor, and the two make equally good sense. Cf. Comm. 322.

319 V. ἐκόπτετον (post corr.): See 337. The -ν- (ante corr.) appears in the inflexional ending -ετο(ν), before the stop.

322: Here, too, the syntax of the two versions is quite different, V having two clauses, the one subordinate to the other, and A one whole clause. A's reading τραπέζιν (table) may suggest "feast", even wedding feast (the sister is married abroad), whereas V's κρεβάτι (bed) may suggest death. The two words seem to make equally good sense in the broader context, and since they differ a lot both in sound and in spelling, it is impossible to say what may have prompted the substitution of one for the other.

Unlike V, moreover, A repeats, at the end of the first hemistich, the adverb καλά, which also appears at the beginning of each of the three clauses in the couplet's first line (221), where it is followed each time by νά. Here καλά, which belongs syntactically to the second hemistich, is divided from

the νὰ by the caesura. Thus, in this case of attenuation of the caesura, the syntactic break falls before the caesura. In 34 V, 177 and 289 A it falls after the caesura, cf. Comm. *ad locos*. Here the phenomenon calls attention to the parallelism in the syntactical structure between the first three short elements in the couplet and the fourth long element. Although A's text is much more elegant here, there is no basis for changing that of V which makes perfectly good sense.

323b. δάκρυον εἶδα καὶ ἐξέβη V ἐδάκρυσεν κ' ἐξέβην A: Here the syntactical structure of the variants is also different, as in 318 and 322, and A's "he cried and went ashore" is more natural than V's "I saw a tear and he went ashore". The similarity in the wording of the two variants is much closer than in 318 and 322. Here it is not so difficult to appreciate how either reading may have been substituted for the other during copying.

324. τὸ τσοῦρμα τοῦ λαοῦ V ὑπόλοιπον λαὸν A: In 365, too, V has the same expression and A a different reading. The word 'ὑπόλοιπος' is extremely rare in the Texts. I have not come across it. See Comm. 365.

327. ἤρχισε κ' ἐκίνησε νὰ V ὥρμησεν καὶ ἤρχισε νὰ A: The reading of V is a pleonasm, both verbs meaning "to begin, start, set out". This fact, however, does not necessarily imply that it is an error. In A, the use of ὥρμησεν without any adverb or prepositional group is rare, cf. Comm. 35. A's reading does, however, convey more information than that of V. It expresses the captain's eagerness, or his haste, to comply with the given order.

νὰ ὁρίσῃ: On the verbal aspect see Comm. 284, cf. Ch. 3. C. § 6.6.1-2.

328 V: It is impossible to make sense of this line which, among other things, repeats *ὁρίσῃ* from the previous line. Note that in A, too, the word order is unusual: The genitive defining the object of this secondary clause is placed before the particle which introduces the clause. Cf. Comm. 125.

330 V. εἶδα⟨ν⟩: As in 142, V has this 3rd pers. pl. form without the -ν, cf. Comm. 141-2. In both cases the form is followed by a stop.

332. κύκλον αὐτοῦ (post corr.) ἐστρῶσαν V κ' ἔσωσαν εἰς τὴν **φόσαν A**: A's reading is unproblematic: "..and they reached the (offshore) anchorage". St. Alexiou (Apokop.), p. 234-5 (ad loc.) notes that in Cretan texts 'φόσα' usually means "moat", but adds that until recent times the sailors used this word about an anchorage off the western coast of Herakleion. Alexiou does, however, mention the possibility that this name may also have been used about anchoring places of other cities. This hypothesis

finds confirmation in Portol. A, one manuscript of which is contained in Cod. Vind. theol. gr. 244, ff. 176^r-198^v. Here the word appears three times as a general term used about an anchorage, one in Cyprus, one in Syria and one in Asia Minor, and at least six times as a place name (derived, of course, from this term). One of these is a place off the coast of Asia Minor near Samos (p. 246,26). (In cases like 'ἡ Φόσα τοῦ Λεοντάρι' (p. 226,23), '..τῆς Ρεβένας' (p. 186,14) etc., the editor might as well have chosen to write the word with a small initial.) The word, in the plural τὲς φόσες, also appears once in Tzane, Kr. pol. (Alex. St.–Aposk.), 255,3 meaning "the anchorages" or "the anchorage" (?) off the shore of Chandakas (Herakleion). The glossary of this edition does not mention the fact that the word is in the plural in the text, but interprets it as referring to one particular anchorage off the western coast of Chandakas.

V's reading (ante corr.) does not make sense and, unlike that of A, it repeats the last word, and hence the rhyme unit, of the couplet's first line: ἐστρῶσαν. As already mentioned, this also happens in 155-6, 257-8, 339-40, 423-4. Although the text of V is certainly erroneous in the last two of these couplets, and possibly in 257-8, too, this is not necessarily the case here. For with the correction I have made, the second hemistich makes sense, being a tautological repetition of the first: "and they made a turn, using the oars, [and] they made a circle there". Cf. Comm. 155-6 V. It should be added, however, that αὐτοῦ is not found elsewhere in V, but only in 139 A meaning "here" and in [532] meaning "there". But since this adverb is common in the Texts, also in the Cretan, cf. Kriar., Lex. s.v., and the correction the simplest possible, I venture to introduce it.

333. *Πῶς* ν(ὰ) V Πρὶν ν(ὰ) A: Although the conjunction διὰ νά: "they cried out to say good-bye" would seem a more natural choice, A's reading "Before they made their farewells they all shouted (/cried out) [together]" is not outright meaningless. V's "how to..", on the other hand, is. The adverb *πρὶν* is found four times in A (3+[1]), but not once in V. In 482, A again has *πρὶν* νὰ making sense, while V has *ποῦ* νά, which does not, cf. Comm. 482.

334. τότις, θωρῶ, τὸ θέλημα / τῆς.. V καὶ τῆς ὁδοῦ τὸ θέλημα / ἐκ τὴν.. A: A literal translation of V would be: "then, I reckon, they got the order(s) from the captain", and of A: "and they got the instruction(s) on the course from the captain". A's reading which specifies the nature of the order may seem the more natural, but in V, this is easily understood from the context.

The form τότις in V, in the place of τότε(ς) (passim VA), is recorded in at least one more Text, cf. *Index,* and the short inserted clause in the 1st pers. does not seem out of place here, cf. Comm. 155-6 V, 436-8.

In A we have the second of two cases of synizesis across the caesura: The first is in 5 A, see Comm. ad loc. Cf. Ch. 4.1.

336. ἐλογίζετον V ἐκλονίζετο A: V's choice of the verb to introduce a indirect dubitative question seems more natural than that of A, cf. *Index*. A different form of 'λογίζομαι' is found in 177 A, whereas 'κλονίζομαι' only occurs this once.

338. καὶ θάνατον τῆς.. V τὸν θάνατον στὴν.. A: V, which has the combination of an indefinite form and an adverbial genitive denoting place, seems to be referring to the phenomenon "death away from home" in general. A, with the definite form, refers specifically to the death of the two brothers. In the broader context, however, the sense is the same.

339 A: Here τὸ κάστρον means either "the castle/citadel (of the city)" or "the city (as a whole)", cf. Comm. 303 on the word πόλιν in A. '(Μεγάλο) Κάστρο(ν)' was also the commonly used name for the capital of Crete, the Herakleion of today. Thus, the word may easily have made a Cretan of the time think of this city. We can therefore not exclude the possibility that A's reading was meant as an allusion to Castro in Crete, even though 303 A clearly alludes to Constantinople. If this was the poet's intention, he cannot but have wished to stress, once again, the fictitious nature of the two youngsters' homeland, cf. Comm. 292.

339-40 V: *..ἐφάνηκεν τὸ ἄστρον // ..*ἐβγῆκεν πρῶτον ἄστρον //: Yet another dittography in V.

342. ..ἐκαλοφόρεσεν, τὸ οὐκ ἐφάνη ἄλλη[ν] V / τὸ δὲν ἐποῖκεν [ἡ] ἄλλη A: The acc. form in V does not make sense, so the final -ν must be deleted. The definite form in A makes no sense either, because no other specific night has been mentioned. (In the second chapbook edition B, the article has been left out.) The neuter form of the relative pronoun τό, functions as a relative comparative adverb, like SMG 'όπως'. I have found no parallel to this use in the Texts. The verb ἐκαλοφόρεσεν is a metaphor: the literal sense "the night dressed up" means "was beautiful". Thus, ἐφάνη, "had appeared (: had been seen)", in V refers to the metaphorical sense, while A's ἐποῖκεν, "had done (= had dressed up)", refers to the literal sense. But both could be rendered in this way: "the night was as beautiful as no other".

343 A. ἐκαλοφοροῦσαν: This is in all probability dittography, one of the very few in A. It is extremely difficult, if not impossible, to imagine that the poet should have wanted to use the same verb he has just used as a metaphor describing the night in order to describe people on board the ship, whether in the same metaphorical sense or in the literal. In A, moreover, only one group of people is mentioned, τὰ παλικάρια, who, so we are told in 344, kept their course. That is to say, here παλικάρια means "members of the crew", "sailors". Would they be said to "be dressing up" or to "be looking handsome"? V mentions two groups of people, οἱ ναῦτες, "the sailors", who keep their course, and τὰ παλικάρια, "the young soldiers or officers of the escort".

St. Alexiou has chosen V's reading for his edition. Panagiotakis: 149, on the other hand, states that, in spite of the repetition in A, the tradition of V is not better. (Panagiotakis summarises on p. 154 the conclusions of his comparison between those of V's readings, which Alexiou has used in his edition, and the corresponding variant readings in A. Here l. 343 is not listed. See also Comm. 432.)

347a. ἐκοντοβρόντα V ἐσυχνοβρόντα A: I have come across neither verb in the Texts. Compounds with συχνο- are common, both in the repetitive sense "often, several times", or in the durative or intensive sense "consistently, all the time; very much", as here in A. Compounds with κοντο- are quite common, too. Its usual restrictive or diminishing sense "a little, somewhat, for a short while" may not seem to fit as well in with the context. But it is not totally meaningless. It may also be that κοντο- in this case is intended to mean "near, nearby, close", as the corresponding adverb 'κοντά' does in most cases. In that case, the thunder would be described as being right above their heads, rather than being brief. I have not, however, found any other compound with κοντο- used in this sense.

347b V. *ἤρχιζεν ν' ἀπονᾶτον*: A verb meaning "to begin (continue, stop)" construed with νὰ + imperfective ind. past must result from corruption. The simplest correction would be to substitute 'κ(αὶ)' for ν(ά). But this solution is ruled out because no other verb of this category is construed in this way.

348. συμφέρῃ / προσφέρει κίνδυνον V/A: Both readings must be interpreted as "to inflict, or cause, mortal danger", corresponding to SMG 'επιφέρει, προκαλεί..'. Both compounds are used in a highly unusual sense, cf. *Index*.

349b A = Thys. 827b, cf. Alexiou St. (Apokop.), p. 235. Cf. Pent. Than. 469.

349-50 V: The syntax is erroneous and the text does not make sense at all. Note that it is a proverbial simile (of Biblical origin). Cf. 411-4.

352. ..νὰ κατεβῶμεν ἀγκαλιστὰ/ὡς θαρρετὰ κρατοῦμαν, V/A: The reading of V means "we believed (: foresaw) that we would go down into Hades embracing/hugging (each other)". I.e. ἀγκαλιστὰ qualifies νά κατεβῶμεν in the first hemistich. Thus, at this dramatic moment V has attenuation of the caesura, cf. Comm. 34. (It is possible that the copyist took ἀγκαλιστὰ κρατοῦμαν together in the sense "we were embracing/ hugging (each other)". For the active verb form of 'κρατῶ' being used instead of the middle form, see e.g. 96 VA, cf. Ch. 3. C. § 6.5.2. See also Comm. 369. But this interpretation makes no sense in relation to the first hemistich.) The rare abstract expression in the second hemistich of A: "we held for certain/considered it (to be) inevitable that.." is syntactically regular and makes sense in the context. 352 A, however, adds no new information to what is already said in 351. This seems to suggest that V preserves the original reading here.

355 V. μετὰ βροχῆς καὶ ⟨χι⟩όνι (ms.: όνη): Strangely, the beginning of the last word in V has been left out (it is not the first word of a line in the ms.). I have supplemented it introducing the only noun in -όνι I can think of which has to do with the weather. In *Apokopos*, as well as in most of the earlier Texts, μετὰ may govern either accusative or genitive. This is the only example in *Apokopos* of the co-ordination of an accusative and a genitive form governed by this or any other single preposition. I do not, however, see any reason for substituting the acc. for the gen. form.

355 A. μὲ τὴν βροντὴν καὶ χιόνιν: The definite form in A seems somewhat strange and μὲ τὴν could easily have been substituted for an original μετά. But I prefer to let it be and not introduce the reading of V. Finally, I find the combination of "rain and snow" in V more natural than A's "thunder and snow". But again, the poet himself may have thought differently.

This hemistich is a good example demonstrating my disagreement with the eclectic procedure employed in Apokop. (Alex. St.), which reads 'μετὰ βροχὴν καὶ χιόνιν'. Although I, too, find this expression "better" than the variant of either version, I cannot be certain that this is how the poet wanted to express himself.

356. πάραυτα τὸ τιμόνι V τ' ἀριστερὸν τιμόνιν A: According to V, the ship is equipped with the modern steering system with one centrally placed wheel connected to one single rudder. According to A, the ship has the old

system with two long large steering oars (rudder and tiller in one, so to speak). According to Politis 1953: 559 the modern system came into use during the 13th century, while the old was still in use till the end of the 15th century. Hence the poet may have thought of either type. I therefore keep the reading of A. I do believe, however, that ἀριστερὸν is a dittography. I have not come across any reference to the old system in the Texts, which seem always to have τιμόνι in the singular, as in V. Unlike L. Politis, ibid., I would, moreover, find it more natural if the loss of the left (port) steering oar was said to cause the ship to list to starboard rather than to port – and the mast, when broken off, likewise to fall on the starboard side. I do not, however, attach too much importance to logical arguments of this kind. This is poetry, and not a navigation manual. Apokop. (Alexiou St.) has the reading of V here.

359 V. ..δεύτερον.. σύντομα/κύμα μὲ τὸ καθούρι(ν) V/A: In 355 VA τὸ καθούριν, "the cloudburst", is already said to be over their heads. Thus V's "and secondly, the cloudburst was soon over us" may seem a bit odd. A makes good sense, introducing the wave(s) as a new threatening element. In 348, 380 (post corr.) and 477 σύντομα also appears in V alone.

360: While A has a single main clause covering both hemistichs, V has two co-ordinated main clauses, each making up a hemistich, cf. 318, 322.

362 V. *καὶ τοῦ κινδύνου τῆς φθορᾶς:* This is clearly a copying error. Without the knowledge of A, the following correction might be attempted in order to restore the syntax without damage to the metre: 'ἡ τοῦ κινδύνου ἡ φθορά κ(αὶ)..'. I rule this solution out, however, because nowhere else in *Apokopos* is the article repeated in this way. The expression 'τοῦ κινδύνου ἡ φθορά', moreover, does not make much sense: "the damage or the decay of (the) [mortal] danger"? In 420 V we find the expression τοῦ κινδύνου συμφορὰ. In both cases the context indicates that 'κίνδυνος' should be understood not merely in the general sense "danger, peril", but in the specific sense "mortal danger, peril of death" or, as a litotes, "death". Cf. τῆς θαλάσσου κίνδυνος 395 A (not in V). (There we also find the nominative ἡ φθορὰ in a meaningful expression: ἡ φθορὰ τ' ἀνέμου.) Hence the major problem in 362 V is the genitive *τῆς φθορᾶς*. The reading of 420 V would make sense here in 362. But since the whole line 420 V has probably been substituted for a wholly different line, it can not be introduced here, cf. Comm. 420.

364. συζώντανους V (post. corr.) σύψυχους A: In 79 VA the two adjectives are used synonymously in the sense "alive and kicking", with reference to the narrator who has just arrived in Hades alive. In 262 'συζώντανος' is used about recently *deceased* husbands; and here the two adjectives are used about the two young brothers, husbands themselves, who arrive in Hades dead. Both here and in 262, 'συζώντανος' must therefore be referring to the state in which the young men were at the time of their death, and not after their death: being young, they were still full of life when they died, as opposed to old people to whom death comes naturally. In 364 A, σύψυχους may be understood in the same way. The variant is interesting, however: 'σύψυχος' is only found in this sense in *Apokopos*. It is not usually used about individuals, but about vessels being lost "with all hands (on board)". The two brothers are, in fact, shipwrecked and drown. This fact may have influenced A's choice of synonym.

Vasiliou 1993: 166 argues that, in accordance with ancient beliefs, the use of σύψυχους signifies that the souls of the two brothers will not find rest, because they have drowned and have therefore not been buried properly. The other occurrences of 'συζώντανος' and 'σύψυχος', which are mentioned above, clearly show, however, that the use of σύψυχους in 364 A does not support Vasiliou's otherwise interesting interpretation. Vasiliou does not discuss these, nor does he mention the fact that A alone has σύψυχους here, while V has συζώντανους – or that 369 A reads ..ἀντάμα νὰ ταφοῦμεν, where V has ..ὁμάδιν νὰ κρατοῦμεν. Although the expression in 369 A need not be interpreted as a statement of fact, it would seem odd that the poet should have used the expression "..that we should be buried together", if he had previously used 'σύψυχος' in the sense proposed by Vasiliou.

Vasiliou has based his interpretation on the text of Apokop. (Alex. St.), which has the reading of A in 364 and that of V in 369, without mentioning the variant readings, which are recorded in the *app. crit*. This example clearly demonstrates the dangers inherent in interpretative suggestions based on an eclectic edition of *Apokopos*.

Here Charos is said to receive the two youngsters in Hades. In 262, he is said to throw the young men who leave widows behind down into Hades.

365. τ(ὸ) ἄλλον τσοῦρμα/τότε τοῦ λαοῦ V/A: As in 324, only V has the word τσοῦρμα. The use of the pronoun 'ἄλλος' as a noun governing the genitive is highly unusual, and the position of τότε between the pronoun

and the genitive is rare. This seems to suggest that V preserves the original reading here, as in 324.

366: The sense is exactly the same, but the order in which the first person and the third person forms appear is reversed. In V, the medio-passive form ἐχωριστῆκαν may be meant to express either passive or middle diathesis: "they were separated from.." or "they separated from, parted with.." In the latter sense the active form is normally used, as in A. The passive diathesis is very rare in *Apokopos* and is mostly seen in impersonal expressions. The second hemistich in V has one syllable too many.

367. πλεοτέρι(ν): This adverbial neuter form is the only recorded diminutive form in -ι of the comparative adjective, 'πλεότερος', cf. Andriotis 1941: 17-8. (Andriotis' conjecture, *ibid.*, for Prodr. I 193: 'καλλιοτέριν' is introduced in Prodr. (Eideneier) I 196.)

368: This line may be interpreted in two different ways; either as referring to the two brothers' death: "when we were crowned [in marriage] as mates for each other", i.e. "'married' in death", or as referring to the time before their death: "when we were married to each our wife". According to the former interpretation, the poet here evokes the marriage-death symbolism, which is seen in laments throughout the Greek tradition, e.g. in *Hysmine and Hysminias*, in *Abraham's Sacrifice* and in folksongs (cf. M. Alexiou – P. Dronke, 'The lament of Jephta's daughter: themes, traditions, originality', *Studi Medievali* 12/2 (1971) 819-63, esp. 841-51, and Alexiou M. 1974: 57-8, 120-22, 152, 155-57, 230 n. 64). Note also that in 491-92 where the multitude of the dead describe their sorry state, they mention the "marriage crown" (στεφάνιν) they once wore. In the immediate context, this seems the more satisfactory interpretation. It is quite possible, however, that the the poet wanted at the same time to remind the listener/reader that the two brothers each left a young widow behind at their death, cf. the keen interest they take in the behaviour of young widows in 143-48 and 243ff. In 144 the word στεφάνιν is also used.

369. ὁμάδιν νὰ κρατοῦμεν V ἀντάμα νὰ ταφοῦμεν A: Apokop. (Alex. St.) has the reading of V here, cf. Alexiou St. 1959: 306, n. 28. Although the expression is not recorded elsewhere, it clearly means "to keep, stick together". 'κρατῶ' is often used in the sense "remain, continue to be, to be continuously" and the like, cf. Kriar. Lex. s.v. Thus understood, the following line becomes an expansion and elaboration of the expression in 369 V. Hence, 370 V seems to be referring to the time before the death of the

two brothers, though the time in Hades after their death need not be excluded. In A, 370 must refer exclusively to the fate of the two brothers in Hades, cf. Comm. 368. Politis 1968: 236 and Panagiotakis: 150 favour the latter interpretation, which presupposes that νὰ ταφοῦμεν is not taken literally, cf. Comm. 364. I find it more probable that A's seemingly unproblematic reading should have been substituted for the rare, perhaps unique expression in V, than the reverse.

372. τὸ στραφεῖν καὶ δεῖ μας: On the infinitive with the article serving as a temporal clause see Ch. 3. C. § 6.7.3.

373. ἐσχ(/κ)όλασεν τὸ βιάζετον: I interpret τὸ as a relative pronoun introducing an elliptical clause = 'αὐτὸ τὸ βιάζετον νὰ κάνῃ', cf. 447: ..τὸ μ' ἐβίαζες/μὲ βιάζεις νὰ σοῦ/σὲ πῶ,...

376 V: The first hemistich is hypermetrical, counting nine syllables, and *πῶς καὶ τώρα ποῦ 'σαν* in the second is definitely erroneous. It is, however, possible to make some sense of the line. If the copyist has taken notice of the sense here (he may have tried to make the best of an illegible passage in his exemplar) he must have understood the line in the following way: (l. 374: "she was amazed that..") "and that [since] she had left them the world, (that) where were they now", i.e. "she was amazed to realise where they were now (: in Hades, like herself), because she had left the world to them". We could even interpret the final -ς in πῶς[1] as a haplography: πῶς ⟨σ⟩τὸν κόσμον, and translate: ".., because she had left them [behind her] in the world", cf. 447. See also Comm. 401.

376 A: As in several other cases where the syntax of V is erroneous, that of A is unusual and complicated. The simplest interpretation is the following, which presupposes that the two lines of the couplet have a parallel structure: (she was amazed that..) "and that they had lost the world, those whom she saw were mourning", i.e. in SMG "και πώς είχαν χάσει τον κόσμο αυτοί που (τους) έβλεπε να πονούν", cf. Panagiotakis: 157 (ad 375-6). The function of the relative τοὺς is, however, partially different in the two lines: in 375 it serves as the object both in the relative clause and in the main clause. In 376 τοὺς is also the object in the relative clause, but in the main clause it represents the subject. Perhaps we could interpret the syntax differently, assuming that the conjunction πῶς is meant to have a double function: (she was amazed that..) "and that she saw them regret that they had lost the world", i.e. in SMG ".. πώς τους έβλεπε να πονούν που

έχασαν τον κόσμο". I have not, however, found a parallel example. The word order would, moreover, be highly unusual, too.

377a = Dellap., Erotem. 273a ≈ 322a, 1038a: The Glossary interprets *σκοπός* as 'πρόθεση' in all three instances. The sense "intention, purpose" fits in with the context in 322 and 1038; but 'διαλογισμός': "reflection" would also seem a reasonable interpretation. In 273, however, σκοπόν cannot very well be understood as 'πρόθεση': what seems to be meant here is 'διαλογισμός' or 'σκέψη': "thought". In *Apokopos* 377, I understand σκοπόν in the latter sense. The verb 'σκοπῶ' is used in the sense 'σκέφτομαι' in Falier., Rim. (Bakk.-v. Gem.) 265 and Falier., Ist. (v. Gem.) *12 N (app. crit.).

377-8 A. ..κ' ἐσυντήρα // τὰ δύσπιστα.. μοίρα A: The syntax is rather complicated. Politis 1953: 560 offers the following interpretation of A: "..κοίταζε, προσπαθοῦσε νὰ μὴν ἀργοπορῆ νὰ πιστεύη ⟨καὶ λίγο (κομμάτι)⟩ τ' ἀπίστευτα ποὺ ἔβλεπε". Thus καὶ does not function as a co-ordinate conjunction, but goes together with the following νά ("pleonastic καὶ"). The object, τὰ δύσπιστα, belongs to the clause καὶ νὰ πιστεύγη.. in 378b and is separated from the rest of the clause by the other clause νὰ μὴ ξαργῆ, to which it is subordinate. In that way, τὰ δύσπιστα is loaded with strong semantic focus. Politis, moreover, takes νὰ μὴ ξαργῆ to be subordinate to the main clause ..ἐσυντήρα in 377b. Thus understood, the couplet has a quite tortuous syntactical structure. But Politis' interpretation could be taken even further: it could be argued that τὰ δύσπιστα functions as the object of the main verb ἐσυντήρα in 377b, while at the same time serving as the logical object of νὰ πιστεύγη. This would imply that there is a sort of enjambment after τὰ δύσπιστα, i.e. after the fourth metrical syllable. I add "a sort of", because it may be said that the syntactical break here is weakened by the double function of the word. But the reader will not, in fact, realise this until he has read 378 to the end. Irrespective of this elaboration, Politis' interpretation does not, however, seem wholly satisfactory. In the following, the sister's realising that her brothers are dead, too, is described as a very painful experience. Hence, it is odd that it should be said here that she is staring at them "in order not to take too long" to grasp the fact that they are dead. It remains an open question, *how* the editor Kalliergis understood the line, cf. the following.

378 V. οὐδὲν μπορεῖ νὰ μὴ (post corr.) ξαργῆ.. μοίρα V: Here a new main clause is introduced with the impersonal expression "it is not possible".

V's ante corr. reading μεξαργεῖ may be a simple lapsus calami: "μ' ἐξαργεῖ" instead of "μὴ 'ξαργεῖ" (< μὴ(ν) (ἐ)ξαργῆ). The form 'μ(ὲ)', whether pronoun or preposition, makes no sense here. The correction, which accidentally renders the reading identical with that of A, is the simplest that has the line make sense. With the mere deletion of the μ, the line would contradict what is said in the immediate context. As in A, the second νὰ clause must be subordinate to the first. I render the line as follows: "it is not possible that she does not take long to believe it (: what she sees, i.e. her brothers being dead), [even] partially", which is to say that "she could not but take long [even] to start believing what she saw". After the small correction, V makes sense –and has a more regular word order than A.

The rare, perhaps unique, adverbial use of μοίρα in the sense "partially, to some extent/degree" may have triggered the error in V and perhaps also lead to misinterpretation and a subsequent change in A. Both may in fact have taken the word in its common sense "fate". This would have made sense, if the word had been preceded by the definite article in the accusative and thus served as the direct object of πιστεύ(γ)η: ".. to grasp their fate". But whereas the nominative form of the article is omitted a few times, the accusative form is not omitted even once. The nominative form of "fate" makes no sense here, and the addition of the acc. article would ruin the metre. (If the superfluous καὶ was deleted at the same time, the common metrical pattern with stress on the 12th and the 14th syllable would be changed to the very rare pattern with stress on the 11th and the 14th.)

379-80 V. Καὶ *ἀπείτις*.. – καὶ ἀπείτις..: The conjunction must have been introduced from 380 into 379, and not the other way round. A here has the indefinite temporal adverb κάπου, which also occurs in 159 A, where V has κάποτε.

381. τὸν καθένα(ν) *ἤλλαξεν*/ἥρπαξεν.. V/A: Whereas A makes good sense, I consider V's reading erroneous. Literally it translates "she changed (> substituted) each of them (: the two)..". The error is probably due to lack of concentration on the part of copyist. If he has given it any thought, he may also have understood the expression in the sense "she changed one of them for the other.. and embraced them", meaning "she embraced them alternately (/in turn)". I have found no example, however, of τὸν καθέναν replacing the two pronouns 'τὸν ἕνα(ν) (μὲ/γιὰ) τὸν ἄλλον'. If A's reading

should represent an emendation of a reading identical with that of V, it is not quite certain that the original reading has, in fact, been restored. The form 'ἤκραξεν', for instance, would make sense here.

382. Although the reading of V seems to be "better", A makes sense too. Of course ἔπειτα.. ὕστερ(α) is a pleonasm, but that is not sufficient reason to venture an emendation. Panagiotakis, however, has done so violating his stated principle not to mix the readings of the two versions, cf. Panagiotakis: 150. A's reading could be the result, among other things, of a misguided endeavour to rid the line of the two instances of hiatus, which are in V. Both instances are legitimate because the first of the vowels is stressed, cf. Ch. 4.1, p. 163. In addition to these, V also has hiatus at the caesura.

383. ..τὴν ὄψιν μας/της νὰ πλύνῃ V/A: Politis 1953: 554 n. 21 considers the variant in V an error. I see it as the more graphic of the two. Apokop. (Legrand) B, *app. crit.* suggests that the reading of V be preferred.

38 : Cf. Anakal. 26.

385-6 : Cf. Apollon. 769.

386a. κ' ἴτις, ὄντα σᾶς.. V *ἐντιμοτάτους*.. A: In V the 2nd pers. pl. pronoun corresponds to the verb in 384 and the hemistich makes sense. A is clearly wrong. The insertion of the 2nd pers. pron. 'σᾶς' between the adjective and the verb would render the hemistich meaningful, but would ruin the metre. The substitution of 'ἔντιμους τοὺς' or, bolder still, to 'ἔντιμους σᾶς' for *ἐντιμοτάτους* would leave the line short of one syllable. And since I do not believe that either change restores the original reading, or even that of A's exemplar, I merely italicise the word. The simplest change, the substitution of the adverbial form in -ως for the acc. pl. in -ους, would not make sense, either. Panagiotakis: 151 states that V has been corrupted just as much as A, because, like A, it repeats a verb in the same position as in the previous the line, and because δόξας in 386b V is not preceded by the article. Neither argument is weighty. Panagiotakis, moreover, suggests that 386a A might be restored in the following way: "*κι ἀντάμα, ὄντα τοὺς* (ἢ *σᾶς) ἤβλεπα*". This suggestion, which contradicts his first argument against the authenticity of V's variant reading, is evidently inspired by that very reading.

386b. δόξας/λαμπρὰν στολὴν V/A: In A the expression "I wore a bright/radiant (or: grand/startling) dress" must be taken literally, as a reference to the wedding garments the sister was wearing on the last occasion she was together with her brothers. Panagiotakis: 151, however, expresses the opin-

ion that it is a metaphor meaning "I was extremely happy". But he offers no parallel example.

V's variant "I wore a dress of glory" is evidently a metaphor. Panagiotakis: 151 and n. 2 quotes C. Luciani for the information that V's reading echoes the O.T., i.e. the *Septuagint, Siracides* 6.29, 6.31, 50.11 *(εἰς) στολὴν δόξης, Siracides* 45.7 *περιστολὴν δόξης,* and *Exodus* 33.5 *τὰς στολὰς τῶν δοξῶν* (: "dress of glory", in Sir. 6.29, 31 as the reward for searching and finding true wisdom). Panagiotakis only gives the latter quotation, in the plural and with the article, but not the former without the article. He suggests, moreover, that this may be the only direct quotation from the Bible in *Apokopos*. I would add: from *Siracides,* not from *Exodus*. It is not very likely, however, that the expression is a direct quotation in the sense that the poet has consulted a copy of the Septuagint and then rephrased it to fit in with the present context. But *Siracides* could have been part of the poet's school curriculum, which he remembered. Or, if *Siracides* is at all the ultimate source, the poet may have remembered the expression from the service held in church when monks take the vow (cf. *Prophetologium. Pars Altera: Lectiones Anni Immobilis, Fasciculus primus,* ed. Gudrun Engberg [Monumenta Musicae Byzaninae, Lectionaria Vol. 1: Prophetologium ii,1] (Hauniae 1980), pp. 157-8: ''Ἀνάγνωσμα εἰς τὸ ἅγιον καὶ ἀγγελικὸν σχῆμα. Ἀνάγνωσμα Α'· Προφητείας Ἰησοῦ υἱοῦ Σιράχ', col. 29-31). The poet could also have been inspired by a hymn based on the text of this service. The expression 'δόξης στολὴν' or 'στολὴν δόξης' is not, however, recorded in Henrica Follieri, *Initia hymnorum Ecclesiae Graecae* [Studi e testi. 211-15 bis] (Città del Vaticano, 1960-66), Vol. I, p. 324 (*Δόξης στ-*) or Vol. III, p. 550 (*Στολὴν δ-*). (Thanks acknowledged to Sysse Engberg to whom I owe these remarks, as well as the references.)

The text of the Septuagint does not, however, help us to determine the exact meaning of the metaphor here in 386b V, because the context is quite different. But there is some help to be found in Apollon. 769: *ἔχω σε ὀμμάτια μου, ἔχω σε φῶς καὶ δόξαν.* Here, the same three words as in *Apokopos* V, "eyes", "light" and "glory", are used in order for the person speaking to express her/his feelings for a beloved family member. What we see in V, could therefore be a contamination of the biblical expression with a metaphor common at the time. Thus, 386b V may have been intended to be understood in a metaphorical sense, which is unique. This again

could have caused the change in A where the choice of λαμπρὰν, in turn, may have been prompted by the fact that 'δόξα' can, in a certain context, be used as a synonym of 'λαμπρότητα', cf. Apollon. 1, Kriar., Lex. s.v. *δόξα* (2).

388: The variant readings make equally good sense. The syntax, however, is different. As in 386, V has a subordinate clause where A has two co-ordinated main clauses.

390. ..τῆς Τύχης τὸ κακὸν ἐπάνω σας ἐσέβη; V ..ἡ Τύχη ἐνάντιον σας νὰ κλώση ἐσυγκατέβη; A: The variant of A is the more elegant. Here Fate personified is described, like the Moirai in the ancient Greek tradition, as spinning the life thread of mortals. In 415-20 She is depicted as an archer. The expression "..to spin against you" is unusual, if not unique, but is easily appreciated in the context. In V, too, Τύχη may be seen as a personification: "..the evil [brought about by] Fate..", or the line may be interpreted as follows: "And how did the evil fate strike you". I have not come across any similar inelegant expression combining 'σεβαίνω' with ἐπάνω. It does make sense, however, and the text of V must therefore be left as it is.

393. Καὶ ταῦτα V Καὶ τότ(ε) A: Cf. Comm. 286, 410.

393 V. ἐπηλογίθηκαν (ante corr.): This is clearly an error, because all the surrounding verbs which have the brothers as their subject are in the 1st person. The narrator reproduces the brothers' story 289 ff. in their own words, i.e. as direct speech. We have seen several examples in V of this type of error (cf. Comm. 44, 141-2), and it recurs in 421-2 V.

394 V. *..τοῦτο.. τοὺς ἀνέμους:* It is impossible to make sense of V without having recourse to the text of A, see the following:

394-6: A makes perfectly good sense, while V does not make sense at all. V does not have 395. In this case it is possible to detect how it may have happened: Some copyist has jumped from 394 to the end of 395 adding the last word τ(οῦ) ἀνέμου to the unfinished 394, changing the form to *τοὺς ἀνέμους* in order to produce a better rhyme with πόνους in 393. In doing so, he has also added an extra syllable to 394b.

395 A: Both Apokop. (Alex. St.) and Apokop. (Panagiot.) A change ἡ φθορὰ τοῦ ἀνέμου to 'ἡ φορὰ..'. Although I have found no parallel in the Texts, the expression thus introduced, "the impetus of the wind", seems regular enough. But I see no reason for the change. I take φθορὰ to mean a sudden damage or destruction and not, as usual the result of a gradual process (:

"wear, attrition"). Thus, I interpret A's reading as "the damage brought about by the wind".

398. ἐκ τοῦ πατρὸς μας ὁρισμὸν V μὲ.. τὴν εὐχὴν A: A's "with the blessing of.." is wholly regular. In V, I take the preposition ἐκ to mean "because of, as a consequence of" and interpret the expression: "at the behest of our father". Although I have found no example of ἐκ being used in exactly the same sense, I accept it. Cf. the expression 'ἀπ' ὁρισμὸν 'Αμμῶνος' in Alex. 2153.

400-24 V: In addition to the lacuna (see below on 411-14), there are particularly many errors of case and, especially, number and gender in these twenty five lines of V, cf. Comm. 425-36. The exemplar must have been in very bad condition here and/or the copyist must have lost concentration. In larger parts of this passage, at least, he cannot have made much effort to have the text make sense, because many of the errors are easy to correct without having recourse to the text of A, cf. *app. crit.*

400: The correction I have made in V is dictated by the context and does not depend on any knowledge of A.

401. πῶς V πότ(ε) A: Since the two brothers have already told their sister *how* they died but not *when*, A probably has the original reading. But since V does make sense, too, and repetitions are not uncommon, I refrain from changing its text. See also, however, 447, where V has the odd expression *πῶς τοῦτο πῶς* instead of A's πότες, and 376, where V has the equally strange expression *πῶς καὶ τώρα ποῦ 'σαν*.

402-03: Accepting the reading of V in 403a, there is no reason to suspect a lacuna after 402, as does Panagiotakis: 110 n. 1, 167. (Cf. Comm. 101-26, 237 A.)

403a. ἀκόντα τά γινόμενα V *..μου τὸ ρώτημαν* A: Here V has the proper expression. See Comm. 151, where it is the other way round.

403b V: The context clearly shows that what we have here is the reaction of the sister. Hence, I have substituted the 3rd pers. sing. for the plural forms without changing the metrical pattern. I have preferred to substitute the ending -ᾶτον for -όνταν rather than -όταν, which would have been a simpler correction, because -ᾶτον is the only imperfective ind. past 3rd sing. medio-passive termination of 2nd conjugation verbs found in V (and in A).

404-20: Here the sister laments her parents who have lost their three children. The fact that the dead lament the living is a further example of the reversal of motifs and conventions. The lament intended for her parents

actually becomes, in the context of the poem as a whole – including the "epilogue", a lament for themselves and all the living and dead as well.

404-14: The first part of the sister's "dirge" gives the impression of being a series of traditional lamentation *topoi:* thematically related, but quite different images alternate. This may explain the problems of logical coherence which are discussed, too zealously, perhaps, in the following comments.

404-05: A makes sense and its syntax does not pose any problems, while something has gone wrong in V. Line 406, as preserved in both versions, shows that it is their parents whom the sister laments. Hence the relative pronoun in the accusative *τοὺς* in the beginning of 405 V, where A has the nominative ὁπού, seems to be wrong, because it should serve as subject in the relative clause which it introduces, corresponding to SMG που or οι οποίοι. The object is the relative pronoun in the accusative τοὺς in the beginning of 406 VA, corresponding to SMG αυτούς που or αυτούς τους οποίους. *If* V had the same reading as A in 404, the form *τοὺς* could have been accepted as a case of attractio reversa, or perhaps rather as a case of co-ordination of two relative clauses both governed by ἀλὶ in 404, as opposed to the subordination in A. But it does not: In 404 V the relative ὁποὺ must be the subject in the clause, corresponding to SMG (σ' αυτόν) που/ο οποίος; the verb is in the singular and the substantive is in the plural and should therefore function as the object in the clause. (There is no example in *Apokopos* of a subject in neuter plural agreeing with a verb in the singular, as in AG.) Also, in both the two other instances where ἀλί, οὐαί or ὀγόι are used in this sense, "woe to whom, wretched is he/they whom", and not as pure interjections, they govern an accusative form of the article/unstressed pers. pronoun serving as relative pronoun and not *ὁποὺ* as in 404 V (see 164, 261). I do not, however, venture to correct the text of V, because it is not possible, on the basis of internal criteria, to establish with certainty, what exactly has gone wrong.

407. Τὸν Χάροντα.. V Τὸν Χάρον τως ἐσπείρασιν.. A: In all other instances, forms of 'Χάρος' are used in both versions, cf. *Index.* This speaks in favour of A's variant. In the context (404-20: the sister's lamenting their parents because of their tragic loss) there is nothing, however, to indicate that the pronoun in A should add anything significant to the content of the phrase in comparison with V. In V, moreover, there is complete parallel-

ism between the two hemistichs of the line. That, in my opinion, speaks in favour of V's variant.

408: "the property they have gained by their toil [in order for their children to inherit] they have had to bestow on others", cf. *Index* s.vv. *ἀγωνίζομαι, κόπος.*

409-10. χαρά των – μαντάτον: In both versions the form των only occurs a few times as a possessive pronoun in the plural. In the vast majority of instances, V has τους and A τως. The fact that των here forms part of a rhyme-unit in a perfect and also rich rhyme might suggest that this form was appearing more often in the original text. Note that V's copyist had first written χαρά τους and then changed it to χαρά τον. See also Comm. 175-6 A, 204.

410. καὶ ταῦτα V διὰ ταῦτα A: In V, the archaic pronominal form is exclusively used as a temporal adverb, as here, preceded by καὶ at the beginning of a line, cf. Comm. 286. This use is not seen in A. Here in 410 the pronominal form is the regimen of a prepositional group which functions as a conclusive conjunction. The form is only found once more in A, in 444 where I consider it an error, cf. Comm. ad loc. Thus the reading "and then" in V establishes a temporal relationship between 409 (and the preceding couplet) and 410, whereas the "therefore" of A creates a causal relationship between the two clauses. In both cases the meaning of 410 seems somewhat obscure: "and then/therefore the sun brought the sad news [of their death to their parents]". Perhaps the introduction of the sun as messenger is dictated by the metaphors in 409: "A bloom was their glory, a flower their happiness", i.e. bound to wither away [because of the sun] and thus short-lived. In A, a similar relationship could be argued to exist between "the sun" in 410 and the metaphors in 411-12: "they (: their parents) founded upon the snow and built on the water; now the snow has melted away and the waters have 'dispersed' (: dried out?)"– because of the sun. Hence, we have a symmetrical construction with two pairs of metaphors centring on 410, the first pair making up a single line and the second occupying a whole couplet. The common point of reference is the concept of transitoriness.

411 A: Cf. Deut. Parousia 380: 'μὴ θεμελιώνεις εἰς νερά, μὴ κτίζεις εἰς τὰ χιόνια'.

411-4: In V there is no equivalent to 411-12, 414 A. A makes good sense. Note that 411 A has a proverbial expression, cf. 349-50. In addition, 413 V

differs significantly from 413 A and does not make much sense without the preceding 411-12: "And then {awkwardly repeated from the previous line} they (: their parents [grammatically the most plausible interpretation]–or: the sister and her brothers themselves [logically the most plausible interpretation]?) were dispersed/scattered and they (: the parents [grammatically the most plausible interpretation]–or: the sister and her brothers [logically the most plausible interpretation]?) destroyed/ruined what they (: the parents) had build." It is evident that the exemplar of A must have been in a much better condition than that of V. Note however, that of the three verbs in 413 V ἐσκορπίσθησαν appears in another form in 412 A and ἐκτίσαν in the same form in 411 A, and that ἐχαλάσαν could in certain contexts be more or less synonymous to ἐράγη in 413 A. Thus, it looks as if here, at least, V's copyist has tried, in vain, to make sense of an illegible passage.

<u>415-20</u>: The last motif of the sister's "dirge" is Fate personified; here, exceptionally, depicted with bow and arrows like Eros. Fate represented as an archeress is found, among a few examples from the western tradition, in Dante, *Paradiso,* XVII, 25-27, cf. Panagiotakis: 159. In 390 A, Fate was depicted, in accordance with the ancient Greek tradition, as spinning the thread of the life of mortals.

415-6: This couplet together with the two following are discussed in detail by Panagiotakis: 158-61. I fully agree with his main conclusion, that 415-6 V makes sense, while A does not. The correct object of the verb 'κοκιάζω' "to place (the [notch of] the arrow) on the bowstring" is, of course, σαγίταν "arrow" as in V, and not δοξάριν "bow" as in A. The expression ἐνάντιον τὸ ἐκοκιάσεν in 415 A is also awkward: in the context the adverb ἐνάντιον would only make sense if serving as a preposition, in which case the regimen is lacking. The verb ἐφτί<u>α</u>σεν (< φτιάνω) seems strange, too, but as Panagiotakis points out, it could make some sense: "until she (: Fate) had 'fixed' them", i.e. until she had got the better of them or "killed" them with her arrows. In 416, on the other hand, V has the wrong gender of the possessive pronoun: του for της, cf. *app. crit.*

417-20: Panagiotakis also notes that 417-18 A, which are almost identical with 417-18 V, become a mere repetition of 416 A, whereas V describes the whole process in the logical order: 415: Fate gets her bow ready in no time, 416: she fills the quiver up with arrows and places the first arrow on

the bowstring, 417: she takes aim at their heart, 418: she shoots all her arrows and 419: she hits and wounds them, not missing a single shot.

418b: Both versions have reversed the logical order of the words in the expression ἀπὸ (ὕ)στερη/-ο(ν) ὡς (τὴν) πρώτην [σα(γ)ίταν].

418b AB. ὕστερον: I take the form to be a false archaism, rather than a typographical error. Since this is the only occurrence of the word, I keep the form, allowing for the possibility that this is how the poet wanted it. Thus I also keep πύρινον 440 A and ἄμορφος 501 A. The use of -ος as feminine termination, whether this is the AG form (ἄσχημον 442 A) or not, is common in the Texts, cf. Panagiotakis: 151-2 (ad loc.). See however Comm. 439 A.

419a: V has an elliptical expression leaving out the [καμ]μιά [σα(γ)ίτα], which A includes. The two verbs are synonymous in this context.

420: The two versions again have totally different readings. A continues: "(having shot them all,) Fate did not know where to shoot them (i.e. there was no reason for her to shoot any more), because she had [already] killed them". That makes sense. The first hemistich in A, however, has one syllable too many. V, which is metrically flawless, ends on a less dramatic note: "and the misfortune of [mortal] danger closed in on them". This is not totally meaningless, and therefore I do not italicise the reading of V. But V is in all probability corrupted here. It seems as if this line, which adds little – if any – information, has been filled in to restore the couplet structure, cf. 413 V. Line 420 was in all probability lacking in V's exemplar, or in an earlier copy, or it was totally illegible.

The expression τοῦ κινδύνου συμφορὰ in 420 V is synonymous with ἡ τοῦ θανάτου συμφορά in 362 A, where V has the meaningless *καὶ τοῦ κινδύνου τῆς φθορᾶς*. V's reading here would have made sense in 362, cf. Comm. ad loc.

421-2: As mentioned above, the brothers' story as told to the narrator (287ff.) is rendered as a first person narrative. Here, after the first part of the dialogue between the brothers and their sister, a dialogue within the dialogue which is also given as direct speech, A continues the 1st pers. narrative, while V all of a sudden shifts to 3rd pers. narrative. As opposed to 393 V where a single 3rd pers. form crops up amidst 1st pers. forms, all the verbs are in the 3rd pers. here, as are the pronouns in 423-4. This change in the narrative seems unjustified and is probably erroneous. As for the inflexional endings themselves, such an error may easily happen if the text of the

exemplar is difficult to read and/or the copyist is in a hurry or lacking in concentration. After copying a long passage with dialogue in direct speech, a copyist may also easily have forgotten that the narrative began in the 1st pers.

It could be argued that a change of the forms of the three verbs from the 3rd pers. pl. to the 1st pers. would not presuppose knowledge of A's text. But I leave the text as it is, because the change would require that more radical changes be made in 423-4. See below.

422b. Πῶς.. V ..πότε.. A: As was also the case of the indirect question in 401, version V here has the brothers ask the direct question "how..", while version A has them ask "when..". In this case, it is impossible to say which reading is the original. In 425-34, the sister indirectly answers the question, when she arrived in Hades, which is put to her in A: she was eight months pregnant, when she miscarried. Her dream (427-8) also suggests that her miscarriage coincides with the shipwreck and the death of her brothers. In V Πῶς στέκεσαι.. requires interpretation. It could mean "How are you doing in Hades?"; a question which is partly answered in 433-4: she has her stillborn baby as company. However, I find the following interpretation more natural: "How [is it that] you find yourself in Hades?", i.e. "How did you die?". This question is fully answered in 429-30: she died in childbed.

423-4 V: Since 425-34 contain an answer, *ἐρώτησέν* is clearly an error, a dittography in all probability. V also has the personal pronouns in the 3rd pers. like the verbs in 421-2 (see above). These forms are not easily explained as simple copying errors. It seems more likely that a copyist has introduced 3rd pers. pronouns to fit the verbs. The fact that V has identical rhyme-units where A has a proper rhyme, is probably an additional consequence of a copyist's endeavour to produce a coherent and metrically correct passage with some sort of rhyme. On identical rhyme units see Comm. 155-6 V. The syntax of 421-4 V is coherent and the passage makes sense when taken on its own. It would be impossible to emend the passage safely without having recourse to A, so I merely italicise the verb and the two pronouns.

425-36: Cf. Comm. 400-24 V. After a passage of twenty-five lines with significant differences between the two versions and major problems especially in the text of V, the following twelve lines only display minor variants. Yet, only two lines, 430 and 431, are completely identical in the two versions. As for the variant readings, both make sense in each case,

but in most, those of V seem to me more likely to be the original. Apokopos (Alex. St.) chooses the variant of V in 428 (three words), 429, 432 (six words), 433, 435[1] and that of B(=A) in 425, 426, 427, 435[2], 436 (two words), whereas Panagiotakis: 152 defends the reading of A in all the cases he comments upon.

425. μυριοθορυβουμένη: Panagiotakis: 163 (Comm. ad 74) is right that the fem. sing. form is the correct imperfective ptcp. pass. form – in AG. Hence the accentuation of this form is not necessarily *metri causa,* as stated in Kriar., Lex., though most parallel fem. sing. forms keep the stress on the antepenultimate in SMG, e.g. 'θεοφοβούμενη'. Cf. Comm. 74.

426. , μοῦ φάνηκεν, V , μ' ἐφαίνετον, A: Alexiou changes the imperfective past form, which is retained in B, to the imperfective present in his edition, and is followed by Panagiotakis in his A text, cf. Panagiotakis: 161. The use of the past tense forms does, indeed, seem odd here, especially so the perfective form in V, which may have been triggered by its parallel form ἐφάνη in the following line. The parenthetic clause would usually, and more naturally, refer to the present time from the interlocutors' point of view. But since both versions have a past tense form, I find it best to accept this peculiarity and keep both forms.

427: We have yet another example of *asyndeton* syntax: no conjunction connects the subordinate clause with the main clause, see Ch. 3. C. § 8.2.1.

427-8. ἐφάνη μου..ἐλαλοῦσαν V/-ῆσαν A –..ἐβουλῆσαν: Using the imperfective aspect in 427, V obviously has the more regular syntax. There are, moreover, several examples in the Texts of the unstressed assonance in -/ú/- – -/í/- replacing a proper rhyme, cf. Pochert 1991: 209-76. If the perfective form in A is not a printer's error, it may be another example of the editor Kalliergis sacrificing the syntax for the sake of a better rhyme.

431-2. γένναν ·– μένα. VAB: Apokop. (Alex. St.) tacitly adds a -ν in 432. Panagiotakis assumes p. 125 (ad 432) that Alexiou has chosen the reading of V.

432. ὁμοίως.. ἥρπασεν / ἐπῆρα V/A: In V, the adverb relates the verbal action to that of the preceding line, both having Charos as the subject. In A, the adverb is void of its semantic content. The reading of V is also the more dramatic. As in the following two lines, I find it likely that V preserves the original reading. Panagiotakis: 152 (ad loc.) finds that here, as well as in 428 and 429, the variant readings are "on par", but adds that V's variant is slightly superior. (When summarising p. 154 the result of his

comparison, Panagiotakis first mentions l. 432 as one of twenty-two examples of on par readings and then, immediately afterwards, as the only example of V's variant being slightly better.)

433. μ' ἔτυχεν V μ' ἔδωκεν A: The reading of A is a repetition from 431, Charos being the subject of the verb. A does, however, make as good sense as V. Hence we are not obliged to consider A's reading a dittography.

435a. ξημερώματα VA: Panagiotakis: 152 (ad loc.) points out that the use of the word "dawn" seems to contradict what is said in 449-52, that the sunlight does not reach Hades, and he sees this as an indication of textual corruption. I disagree: in a late medieval fantastic narrative we should not expect complete logical consistency in every detail, cf. Alexiou, M. 1991: 251, 261. Vasiliou 1993: 165 takes ξημερώματα to correspond with πρὸς τὸ μεσάνυκτο(ν) in 345, ninety lines above in the account of the shipwreck, and sees it as a reference to the time of the world above, which is meant to show the time span between the shipwreck and the arrival of the "servant". I find this interpretation uncalled-for and unconvincing. Cf. Comm. 477.

435b. εἶς 'πηρέτης V ὑπηρέτης A: The nom. masc. εἶς is not seen elswhere in V or A serving as an adjectival indefinite pronoun (but it appears as an absolute indefinite pronoun in 113, 285, 463, cf. Ch. 3. B. §§ 4.8.1-2). Nor is it used as an indefinite article (the only example being the acc. fem. in 341 V, cf. Ch. 3. B. § 1.2). It is likely, therefore, that A preserves the original reading.

436 V. αὐτὸν (ante corr.): Once again V gets the gender wrong.

436-8: Although V's text makes sense and 437-38 V form a proper rhyme, while A has unstressed assonance, it does seem more likely that A is preserving the original reading: As an introduction to the direct speech in 437-8, the adverb ἐδέτις in 436 seems to fit the verb ἐσύντυχεν in A much better than ἐσίμωσεν in V, even though the latter is qualified by the participle *λέγων* in 437. This, however, I consider spurious, because it is the only inflected form of the imperfective active participle, or of any participle for that matter, serving as a genuine participle. It is a highly archaic morphological feature. In 442, moreover, where V is also alone in having such a short inserted clause (with the likewise archaic word *προσδοκῶ,* in the middle of this direct speech passage) V's text is clearly utterly corrupted. These two variant readings in V could well result from a technique employed by the copyist Demetrios, or by a predecessor of his, in an attempt

to make sense of a damaged and/or illegible passages in his exemplar. For similar examples see the passage 468-83, cf. esp. Comm. 468, 472, 479 and 483 A/484β V. If that is the case, the attempt was more successful in 437 (and in 439?) than in 442. It would also be one of the relatively few signs in V of a deliberate attempt to improve upon the text transmitted in that part of the tradition, see Comm. 141-2.

In 437 Panagiotakis breaks his own basic principle (p. 150) of not mixing the readings of the versions: He introduces the second hemistich of V into the text of A, for no other reason than to improve a rhyme, which, by the standards of the time, is acceptable as it is, cf. Ch. 4.2.

438a A. στοῦ Χάρο: This genitive singular form does not occur elsewhere in *Apokopos*. It does, however, appear as a rare variant in later Cretan texts, e.g. Katz. A 104, Δ 443 (in proper names only) and Fortoun. (Vinc.) B 378 *τοῦ γέρο*. Cf. Katz., p. 89 (πθ′).

438b = Tzamplak. (Lampak.) 60b.

439a = 465a = Velth. 1226a = Erotokr. A 559a, cf. Comm. 185a.

439a A. ὀλιγούτζικον (ante corr.): I hesitatingly change this feminine form to the usual -ην, because in 465 both A and V have the acc. fem. in -ην. It could be a simple misprint in A. The form recurs in B. The introduction of a common masc.-fem. form for adjectives with the unstressed diminutive suffix in -(τσ)ικος is, of course a false archaism. Alexiou chooses the reading -ην from V. Panagiotakis preserves the -ov in his A text. Cf. Comm. 418b A.

439b A: I do not accept the "correction" διὰ μᾶς > διὰ μιᾶς which was first made by Alexiou (who wrongly credits Legrand with it) and employed by Panagiotakis (who also gives Legrand the credit for it). I interpret πέντε διὰ μᾶς ἐσῶσαν as "five [creatures] came for us", i.e. they came to fetch us, to take us away. The fact that the use of διὰ in combination with the verb σώνω, with the suggested meaning, is unusual, perhaps even unique, is not sufficient reason for rejecting A's text. The opposition between διὰ μᾶς ἐσῶσαν in 439b A and πρὸς αὐτὴν..ἐσίμωσεν in 436a underlines the difference in the treatment of the sister on the one hand and her brothers on the other: The servant approached the sister and told her to appear at the Court of Charos, while the five creatures came [rushing] for the brothers.

439b V: The inserted clause, λέγει με, functions well as a "reintroductory" clause marking the shift from the words of the "servant" (437-38) back to the words of the brother(s). So if viewed on its own, there would be no rea-

son to doubt the authenticity of V's reading. In Comm. 436-8, however, I have suggested that this reading, too, might result from a change in the transmitted text, because in both 437 and 442 where V alone has a similar short inserted clause in the middle of the direct speech, it seems that the original text has been changed.

The two versions share the peculiarity of using the numeral πέντε alone, and not as an attribute.

440: Except for the word order, the difference between the two versions in syntax, as well as in sense, is minor.

442-3: In A, the description of the five creatures continues naturally and ends in the comparison with bats. The text of V is totally different and undoubtedly corrupted. 442 V appears as a comment awkwardly inserted into the description. Already the rel. pron. in the acc. τοὺς causes suspicion: Since the pron. seems to (be meant to) function as the subject in the elliptical relative clause, we would expect ὁποὺ to be used, as elsewhere. As we saw, the same is the case in 405 V, in exactly the same phrase *τοὺς εἰς τὸν Ἄδην..*, where A has the correct ὁποὺ... It looks as if this phrase, which does not convey any important information in this context, has been used to fill a gap. The same seems to happen in 484β V. In 488 VA only, does the same phrase fit in naturally. The short inserted *προσδοκῶ*, moreover, is archaic. The inserted *λέγων* in 437 V, is likewise archaic, cf. Comm. 436-8. Finally, it is odd that the five creatures (?), who have been described as armed, winged, ferocious looking, black and belching out flames, are called *ἄρχοντες γαρδινάροι*, i.e. "noble cardinals (in Hades)"; unless, of course, the word is supposed to mean "guards", from the Italian *guardia*. But I have found no parallel. 442 V is metrically flawless and forms an acceptable, if not perfect, "rhyme" with 441. The second hemistich of 443 V, on the other hand, is one syllable short, and the first only counts eight syllables if we allow for two rare cases of hiatus in *παιδία* and *νήπια*.

Furthermore, the word *λακταρίδας* (acc. pl./gen. sing. < *λακταρίς/-ίδα?) is not recorded in the Texts. Pank., Idiom. Kr., however, records the form 'λαχταρίδα' as an east Cretan word meaning 'νυκτερίδα', "bat": the very word found in A. But whereas in A, the acc. pl. of the common form of the word "bat" makes perfectly good sense, in V, neither the acc. pl. nor the gen. sing. of the word makes any sense. What may have happened is the following: At some point of the tradition a copyist has misunderstood the word *λακταρίδας*, which may either have been in the original or have

been interpolated, and has interpreted it as an alternative form of λακτάρα (ἡ) "desire". The corruption which has turned πόδια καὶ ἀνύχια into *παιδία, νήπια* could either predate this alleged misinterpretation, and perhaps even have contributed to it, or it could post-date it and have been prompted by it. At any rate, only a word meaning "desire", or the like, makes some kind of sense in 443 V: "[the five creatures] had two desires: children and babies", i.e. their favourite dish was children and babies. This is, of course, a strange piece of information in the context. The creatures come for the brothers, who are no longer children, while their sister has just been sent off to the "Court of Charos" – with her baby. The very notion of creatures of the underworld devouring babies may have been inspired by Christian (orthodox or catholic) iconographical representations of Hell or the Second Coming, or by catholic representations of Purgatory. The comparison with bats in 443 A, which does fit into the context much more naturally, is undoubtedly inspired by iconographical representations, cf. Luciani 1993: 202-04, Vasiliou 1993: 167.

As mentioned, 442 V seems to have been introduced to fill a gap. There is hardly any correspondence between the sound patterns in the two versions. In 443, on the other hand, there is a quite strong resemblance between the sound patterns in the first part of both hemistichs: *παιδία, νήπια* V πόδια καὶ ἀνύχια A and *λακταρίδας* V σὰν νυκτερίδας A. For instance, both forms in the 2nd hemistich have the consonant group -κτ- and the archaic (learned) acc. pl. termination -ας. But with the exception of the -ή- and -ύ-, the identical sounds are represented by the same letters of the alphabet. Thus, this example cannot be said to indicate that the variant reading is caused by a mishearing rather than by corruption in a purely written tradition.

444: The wording of V fits perfectly into the context: the five [ferocious] creatures addressed the brothers in a harsh and insolent manner. But in the words of A, they addressed them in a gentle manner and said *this* (or: spoke as follows) to them. Irrespective of the fact that the adverb "gently" does not fit in very well with the description of the creatures, *ταῦτα* μᾶς ἐσυντύχαν definitely poses a problem. The archaic form of the demonstrative pronoun only occurs once more in A, διὰ ταῦτα "therefore" 410. In V it is found several times, but only as καὶ ταῦτα "(and) then" at the beginning of a line, cf. Comm. 286, 410. I therefore exclude the possibility that it should have been meant, this once in A, to serve on its own as a

temporal adverb at the beginning of the second hemistich. Hence, I assume that the editor of A has understood it as a demonstrative pronoun serving as the direct object in the clause. The verb, however, is usually intransitive and is not used transitively elsewhere in *Apokopos*. The clause "and they spoke this (i.e.: the following) to us" would, moreover, indicate that we be told in the following what it was that the creatures said to the brothers. But we are not.

The brothers' account of their and their sister's death and subsequent arrival and reception in Hades ends at this dramatic moment. We learn nothing about what has happened, if anything, from the time of their separation till the arrival of the narrator. I agree with St. Alexiou who accepts the text of V as it is. Panagiotakis, on the other hand, argues p. 110 n. 1 and p. 167, that after 444 we have one of several lacunae (cf. Comm. 101-26, 237 A, 402-03). The missing passage would have contained the words spoken by the five creatures.

Van Gemert 1979: 30-1 considers the whole passage 435-44 an interpolation (see also Comm. 291-6). He argues that this scene does not fit into the context, and that "devils" have no place in Hades as described by Bergadis. The five beings are not, however, devils in any Christian sense, but creatures of the underworld reminiscent of ancient beliefs, cf. Vasiliou 1993: 167.

445: Note the change from the plural in the introductory clause to the singular in the direct speech. Unlike Panagiotakis: 161, I disagree with Kechagioglou 1984: 255, n. 7 that correction is needed. The shift in number need not be considered illogical, since one brother is speaking on behalf of both, see 285-8. From 289 till 445 he has been using the plural, referring to the two of them, except at the dramatic moment of their death by drowning in 367 (.. ἐγὼ.. αὐτὸς..). Only in the very last part of his speech 445-52 does he speak in the singular. The plural εἶπαν in 445a could be meant to remind us that, although the brother is speaking in the 1st pers. singular in the following, he is still speaking on behalf of both of them. From 455 the narrative changes again from the singular to the plural.

445 V. εἶπαμεν (ante corr.): 445a only makes sense as an introductory clause to 445b ff. Hence the 1st pers. pl. form makes no sense. The correction, which is even simpler than the alternative 'εἶπεν με', does not presuppose knowledge of A.

446: Unlike in 151 and 403, the variant readings τὰ μ' ἐρώτησες and τὰ γινόμενα make equally good sense here.

447. ἐβίαζες in V, which must be counted as three syllables, is the only 2nd pers. sing. past tense form with the stress on the penultimate. We would also expect a past tense form here to be of the perfective aspect. The imperfective indicative present tense in A is a more natural choice.

The expression ..*πῶς* τοῦτο *πῶς*.. in V is clearly an error. Though it is not a downright error of syntax, it is highly peculiar (cf. 376). Nor does it make much sense in the context, since the question of how the brothers ended up in Hades has been answered in full, and the following lines clearly refer to the concept of time and not to the manner. In accordance with 448-52, A has ..τοῦτο πότες.., thus referring to the only unanswered question in 280: καὶ πότε(ς) ἐκατέβητε..στὸν Ἄδην; In 333 and 401, too, A has an adverb of time, where V, erroneously, has an adverb of manner.

447-8. Καὶ τὸ.. V Κ' εἰς τὸ.. A: In V the relative pronoun must be interpreted as an accusative of reference: "And as for what..". The reading of A could be translated in the same way, although the use of the preposition εἰς in this sense is unusual. Alternatively, the relative clause introduced by εἰς could be said to be governed directly by the verb of the main clause: λανθάνομ(αι) εἰς.. This would seem a more regular syntactical structure, and would not in itself change the overall meaning of the couplet. The main clause, however, only makes sense if we accept that the verb governs the prepositional group ἀπὸ τὸν καιρὸν. The combination λανθάνομαι ἀπό, in its turn, is unique in the Texts. Apokop., Glossar. interprets it "ξεχνῶ [τὸν καιρὸ]", i.e. "..[πότε ἦταν]", and is followed by Kriar., Lex. s.v. *λανθάνω* (II,2), which also attributes to this passive form the AG meaning of the middle *diathesis* "ξεχνώ, λησμονώ", with no other reference, and without mentioning the preposition ἀπό. Thus interpreted, the meaning of the whole couplet would be: "As for what you urged me to tell you, namely when this happened, I forget the time (i.e. 'when it was') and it escapes my mind, because..". I prefer, however, to take the passive form in a sense which is recorded in the Texts, i.a. in Falier., Ist. 563, and which makes equally good sense: ".., I am mistaken about the time (i.e. 'I have lost my sense of time') and..". As mentioned above, the poet favours the chiasmus. Perhaps this is the reason why he has substituted the prepositional group with ἀπὸ for the usual genitive form governed by λανθάνομαι.

450 V: *πικρὸν* is a strange adjective to use about the moon. In all probability it is a dittography, repeated from the stock phrase τὸν Ἅδην τὸν πικρὸν in the preceding line, cf. Comm. 452a V. Nowhere else in *Apokopos* do we find two co-ordinated postpositive adjectives, each with the article, being attributed to the same noun. If we were to assume that τὸ *πικρὸν* has been substituted for another adjective in the accusative, we would therefore have to consider τὸ ξέλαμπρον a noun, its sense depending on the interpretation of τὸ φέγγος: "([bright] shining) light" if τὸ φέγγος were understood as "moon", the usual sense in the Texts, or "shining" or "brightness" if it were taken to mean "light". (Kriar., Lex. s.v. *ξέλαμπρος* only quotes 450 A as an example of this adjective functioning as a noun.)

The verb *θέλει* also poses problems. Were we to consider the verb authentic, the only meaningful subject for it would be 'ὁ Ἅδης', which functions as the regimen of the preposition in the preceding co-ordinated clause: a highly unusual syntactical structure. Consequently, τὸ φέγγος would serve as an object in the clause. With τὸ φέγγος in the usual sense "moon", the clause would have to be interpreted in the following way: "nor does it (: Hades) want the *bitter* moon, [i.e.] its (shining) light". Taking τὸ φέγγος to mean "light", the only possible interpretation would be: "nor does Hades want its (the sun's) *bitter,* bright shining light". Neither interpretation is plausible, especially not the former. But without the knowledge of A it would not be reasonable to substitute στέλλει for *θέλει*.

451: Both readings make good sense, though ἐδῶ in A seems more natural, coming from a dead person, than V's ἐκεῖ.

452a V: I consider the paradoxical τὸ σκότος τὸ *λαμπρὸν* an error, because it does not seem to serve any purpose in the context, and because it can be easily explained as a dittography repeating the second part of the compound ξέλαμπρόν in 450. The interchange of *λαμπρὸν* and *πικρὸν* in 450 V would render both readings meaningful. I do not, however, substitute one for the other, because I consider it unlikely that it is the reverse substitution which has caused the errors, rather than two successive cases of dittography.

452. ..τὸ σκότος..ὀμπρὸς *ὀνίζει* V / *τονίζει* A (ante corr.): V has a form of a non-existent verb and A makes no sense. Politis, Alexiou and Panagiotakis all accept Legrand's simple correction of B (=A) τανύζει, which gives meaning to the line. The correction, which others consider brilliant, is a bold one. For the verb τανύζω (< τανύω) is not recorded in any other ver-

nacular text, and elsewhere it is used transitively. In V, however, I find that the correction would presuppose the knowledge of A's reading, and therefore I leave the non-existent verb italicised.

453 V. *ἀπὸ κάτω ὡδήγησεν* must be an error. The intransitive use of the verb is probably unique. The meaning would be something like "he (i.e. the brother) went/came (up) from below": a strange piece of information, since we have been told nothing about the brother(s) staying at a different place than the narrator.

454 A: I accept L. Politis' very simple correction ἐ⟨γ⟩δέχετον. That the brother(s) should be "willing to accept" to be told more, would not make much sense in the context. He is clearly "waiting" eagerly to learn more. The common ἐδέχετον could easily have been substituted for this dialect word in the course of the text transmission.

454 V. *μοῦ ἐφαίνετον τὸ τί* νὰ πῶ.. does not make sense, since it soon becomes clear that the narrator does not intend to continue the discussion. Also *μοῦ ἐφαίνετον,* following immediately after ὡς ἔδειξε, gives the impression of having been inserted in order to fill a gap.

454-455β : Nothing in the language of 454β/455β indicates that the two lines in V should not be authentic, and they make perfectly good sense in the context. Nevertheless, the text of A is fully coherent and no lacuna is felt. The same is the case of 193α-194α, cf. Comm. ad loc. Here, there is no difference in the rhyme quality either. Both in 455-455β V and in 455-6 A the stressed vowel sounds differ. The first hemistich of 455β, however, counts nine syllables and has the seventh syllable stressed.

456. ἐντάλματα V ἐντυλίματα A: See *Index*. Panagiotakis: 153 (ad loc.) states that ἐντάλματα in V is not the right word, because the narrator has not been authorised to bring any kind of message to the dead. However, the dead themselves may still be thinking, or at least hoping, that the narrator has messages to bring them from the living, cf. 105-08.

457a V. μὴ δύνονται (ante corr.): The correction is simple and self-evident. The use of the negative μὴ with an indicative form is a violation of the normal rules of syntax and is not seen elsewhere in *Apokopos*. The finite form in the plural, moreover, renders the whole passage 456-9 in V even less coherent and meaningful than it is already, cf. Comm. 457-9.

457b. περιαναμένειν V παρααναμένειν A: I have found neither compound verb in the Texts in any form. The double verbal prefix περιανα- in V recurs in *Apokopos* and is also found in two other vernacular texts, cf. *Index*.

It seems to be adding the modifying quality "a little, a bit, for a short while" to the meaning of the simple verb. This does make sense here, if interpreted negatively: "not being able to stay even a little longer" or "..for a minute longer". I have not found any example of the compound prefix παραανα-. But since both παραμένω and ἀναμένω, like περιμένω, are common, and the prefix παρα- is commonly used for affixing an intensive quality to verbs, e.g. "a lot" or "for long", which does make sense here, I think the reading of A should be left as it is. Panagiotakis, however, substitutes περι- from V, arguing p. 153 (ad loc.) that the hiatus in παραάνα- is unacceptable.

457-9: The text of A is coherent and meaningful. The only problem is the 3rd pers. form in the future (or desiderative) construction μέλλει στραφῆν in 459, which Legrand was right in changing to the 1st person. A similar construction does not recur in *Apokopos*. This is also the only example where A has a word in the wrong person. (In V the examples are numerous, as we have seen.) The syntax, however, is extraordinarily complex, with the participle adjunct at the beginning of the passage, the verb at the very end and, in between, the two short inserted clauses in direct speech, as well as the five infinitives. The most striking feature is the construction διὰ τὸ σπουδάζειν τοῦ στραφῆν κ'.. in 458: an infinitive with the article, thus serving as a noun, not only governs two other co-ordinated infinitives, of which the first is preceded by the article in the genitive, but also serves as the regimen in a prepositional group, which in itself functions as a causal clause, subordinated the participle δύνοντα which, in turn, also serves as a causal clause and is directly subordinate to the main verb at the very end of 459.

In V the syntax has been disturbed to such a degree that it is impossible to make sense of the whole passage without having recourse to the text of A. In addition to the participle δύνοντα mentioned above, only one more correction can be safely based on internal criteria: κ' ἐ⟨κ⟩ τῇ (< καὶ τῇ V) σκοτία.. 458b, i.e. "..out from the darkness [of Hades]", which corresponds to 458b A "..out into the (day)light [outside Hades]". The two co-ordinating conjunctions in 458 which I have left italicised, do, however, pose an insuperable problem. The co-ordination of τὸ σπουδάζειν ("to be in a hurry" or "to be eager") with περιαναμένειν ("to wait.." or "remain [even] a bit [longer]") on the one hand and στραφῆν ("to return") on the other, is meaningless. The most striking anomaly in V is the fact that there

is no finite verb to introduce the direct speech in 459 and, at the same time, to serve as main verb in relation to the participle construction. Nevertheless, it is clear that the narrator addresses his interlocutors directly in 459 V. And even without A's μέλλω στραφῆν, his words clearly show that he is about to leave. In 459-60, moreover, V has the poorest of "rhymes", while the rhyme is perfect in A.

461. διὰ νὰ/κάτι νὰ παραγγείλουν V/A: In V διὰ has to count as two metrical syllables. In all other cases it is monosyllabic, with the exception of [532]. Nevertheless I keep the reading, since διὰ νὰ is a common alternative to plain νὰ (see e.g. 462) and the verb may be used intransitively. The SMG indefinite pronoun κάτι in A is only used this once.

465a = 439a. See Comm. ad loc.

466 V. ψῆφος: See *Index*.

460-7, 468-483 A/484β V, 484-91: The first eight lines (460-67) are unproblematic in both versions and the variants are insignificant. The following sixteen lines (468-483/484β), on the other hand, display many substantial differences, and the text of V is highly problematic, see below, esp. on 468, 472, 475/476β, 478 and 483/484β. The last eight lines (484-491), in turn, are unproblematic and more or less identical in the two versions. In 492 the variations – and the problems – reappear, and in the so-called "epilogue" 493 ff. the line to line correspondence comes to an end. I therefore venture the hypothesis that a manuscript at some stage of the tradition of V was written with eight lines to a page. One leaf of that ms., comprising 468-483, would then have been particularly damaged and/or illegible. Such a division of a short passage into minor "problematic" and "unproblematic" parts may be condemned as arbitrary. The hypothesis does, however, find additional support in the fact that, 475 A and 483 A, which both seem authentic, have been awkwardly substituted in V by 476β and 484β, neither of which seems authentic. Lines 475 and 483 would have been the bottommost lines on each side of the same leaf, and thus to the same degree exposed to light, humidity, dirty fingers and manuscript trimming. See also Comm. 101-126 for the hypothesis that a mutual ancestor of V and A was written with twelve lines to a page.

468: V and A have totally different readings. A' s reading "and war-lords with drawn swords" seems to fit more naturally into the immediate context with the enumeration of the various categories of the dead. 469 e.g. mentions "..foot soldiers and knights". In 468 V the narrator merely re-

peats, with slight variations, the last ten syllables of 466 and substitutes φῶς οὐκ εἶχαν ὡς.. for the first five syllables of that line. Thus, it is said that the dead who were approaching "did not have [their] light", i.e. "they were dead", cf. Comm. 233. Thus, 468 V is a mere pleonasm in the context. Furthermore, 468 V forms a very poor "rhyme" with 467, while A has a perfect rhyme. In the first hemistich, moreover, the -ν in ..εἶχα(ν), ὡς.. has to be disregarded to obtain the necessary synizesis, cf. Comm. 264a. There can be little doubt that 468 V has been introduced in order to replace an illegible line or to fill a lacuna, cf. Comm. 436-8. But since its syntax is regular and it does make some sense, I leave it as it is.

469b = Dellap., Erotem. 1614b ≈ Erotokr. B 264b ≈ B 375b.

471. Εκεῖ εἶδα πλῆθος ἐκκλησίες V Εἶδα διακόνους κ' ἐκκλησιές A (ante corr.): Neither version seems to make sense. In the enumeration of the various categories of the dead who are arriving, both versions have the narrator seeing not only "bishops and priests", which is natural in the context, but also "churches". In V, the error may simply be explained as the substitution of a single consonant for a double consonant. Hence I write πλῆθος ⟨σ'⟩ ἐκκλησίες, which I understand as "a large number of churchgoers". In A, the very simple correction διακόνους σ' ἐκκλησιές turns the co-ordinated element into an attributive prepositional group: "deacons in churches" or "church deacons". Kakridis 1953: 413 first proposed this change, which was introduced by Alexiou and Panagiotakis in their editions.

472: Here, as in 468, there is no correspondence whatsoever between the readings of V and A. The reading of A, once more, fits into the immediate context. It does perhaps seem a bit strange that the "married couples on their wedding beds" are co-ordinated with the "..bishops and priests" in 471 rather than with the "young men and women.." in 467. I take the prepositional group to be attributive and interpret 471a A as "newlywed couples", cf. Kakridis 1953: 413. V, in its turn, has the paradoxical expression "and they were lightening darkness in the churches and not candles". Here the word "churches", which is being repeated from the preceding line, must be interpreted as "church buildings". Like 468 V, 472 V has in all probability been introduced in order to substitute an illegible line or to fill a lacuna. Here, however, metre and rhyme, as well as the syntax, are acceptable. The copyist Demetrios has probably (understood the clause as) meant to stress the fact that total darkness prevails in Hades

– even in the churches. That would be an elaboration of the motif which was introduced in 468 V. At some point of V's tradition, at least, some copyist must have made a conscious effort to remedy an illegible passage. The line does make some kind of sense, and I leave it without italicising.

474: In order to obtain the synizesis which places the stress on the fourth rather than the fifth metrical syllable, and in A also to reduce the first hemistich to eight syllables, we have to disregard the final -ν in κοντύλι(ν). Cf. Comm. 264a.

475 A/476β V: While 476 is almost identical in the two versions, 475 A is replaced in V by a totally different and problematic line, which is inserted after 476. There is no reason to doubt the authenticity of 475 A. In V, on the other hand, the passage from 474 to 476 is somewhat abrupt, and in 476β the general impersonal expression in the 3rd pers. sing. seems out of place. The 2nd hemistich *ἁρμόζει νὰ φωνάζῃ* is particularly odd. As it stands, the line means something like "because of the great haste it (is >) was suitable (: natural ?) to be shouting" or "..that he (: "another" 476b) should be shouting". See also Comm. 483 A/484β V.

477: Although Σύντομ(α) in V may well be the original reading, I agree with Panagiotakis: 154 against Apokop. (Alex. St.), p. 188, that there is no reason to change Σήμερ(α) in A. The word need not be interpreted literally, but may be used in a sense more or less synonymous to the one in V. Hence, it does not necessarily contradict the statement in 451 ..ἡμέρα οὐ χωρίζει. Even if it did, it should not be changed. The poem displays many contradictions, apparent as well as real. Cf. Comm. 435a on ξημερώματα, which Panagiotakis: 152 considers erroneous for same reason as Alexiou rejects A's reading Σήμερ(α) here.

478: In A, the words addressed by the horde of the dead to the notaries are continued from 477 into 478 in direct speech: a perfectly natural and coherent structure. Once more, the reading of V has nothing in common with that of A. As in other cases where V and A differ a lot, V lets the narrator address the listener/reader directly: "Pay attention to me from the beginning (: for a start?); realise (: beware?) what they are demanding". The 2nd hemistich *δόκησε τὸ ζητοῦσιν* is clearly corrupted and has therefore been italicised: *ζητοῦσιν* makes no sense in the immediate context, for in 479 V, which is also spurious, the dead are not asking for anything, but rather offering an explanation. The imperative *δόκησε* must be erroneous too. The only meaning of the active voice recorded in Kriar.,

Lex. is 'νομίζω' ("to think, believe"), the meaning 'αντιλαμβάνομαι' ("to perceive, realise, sense, notice") being restricted to the passive voice (middle diathesis). Even if the active form should have replaced the passive here, it would be a rather strange verb to use in this context.

479: In A the narrative continues naturally. In V, as mentioned above, 479 does not cohere semantically with the verb used at the end of 478. In 479 V, the dead say "that these here (the two brothers [and the narrator]) have brought us letters from the living". This statement does not find any support, neither in the immediate context nor in the rest of the poem. On the contrary, the narrator seems to make a point of not taking upon himself the role of messenger between the living and the dead. In A, moreover, both metre and rhyme are regular, whereas the first hemistich in V has at least one metrical syllable too many. The rhyme is also poorer in V. In the two lines 478 and 479, *πιττάκι(α)* is the only word shared by V and A. At some point in the tradition of V, these lines have probably been particularly illegible and difficult to reconstruct; accordingly, the result seems particularly unfortunate.

480 A. .., ἔβλεπα,..: For once it is A alone, and not V, which has such a short inserted clause. Here the variant lines have more or less the same meaning and they seem equally authentic. Above, we have seen three examples where V alone has similar short inserted clauses in lines which are more or less corrupted, cf. Comm. 436-8, 439b V.

482. ..ἔφριξα.. ἔτρεχα *ποῦ* νὰ σώσουν V ἐτράπην πρὶν νὰ σώσουν A: V co-ordinates an imperfective ind. past with an perfective ind. past form, while A has two perfective forms, cf. Ch. 3. C. § 6.6.3. The conjunction *ποῦ* νὰ in V makes no sense in the context, whereas A's πρὶν νὰ does, cf. Comm. 333.

483 A/484β V: This is a parallel case to 475 A/476β V, cf. Comm. ad loc. See also Comm. 460-7, 468-483/484β, 484-91. As above, the intermediate line 484 is almost identical in the two versions, and A's line 483 fits perfectly into the context and seems authentic, while 484β V does not cohere syntactically with the preceding line and gives the impression of being mere filling. The rhyme is also poorer in V. The two lines could be conjoined by the addition of one syllable and the deletion of another: *⟨ἀπ'/ἐκ⟩ τοὺς [εἰ]ς τὸν Ἅδην ἔπεψαν...* The phrase *τοὺς εἰς τὸν Ἅδην*, however, recurs both five lines below in 488 VA, where it makes good sense, and in

442 V above, which is surely corrupted, cf. Comm. 442-3. Thus 484β, like 476β and 442, has undoubtedly been added in order fill a lacuna.

485-6: In A we have one of the relatively few examples of enjambment, cf. Ch. 4.1. In V, the co-ordinating conjunction is placed awkwardly at the beginning of 486, and not at the beginning of the second hemistich, as in A. V does not, therefore, have enjambment here.

The rhyme is identical in the two versions: (μετ)ά σου–(π)έσουν. Consequently, both the copyist Demetrios and the editor Kalliergis must have considered it an acceptable rhyme.

485a: In both versions the question arises whether ὡς before ἀπὸ should be interpreted as governing γραφές and hence translated "as", or it should be taken as an addition to the preposition ἀπὸ without any significant semantic content. In all other cases where ὡς precedes a preposition it does not add anything to the meaning of the clause, except perhaps for a nuance to the prepositional group, cf. i.a. ὡς ἀπὸ ≈ ἀπὸ 120 VA, ὡς γιὰ ≈ γιὰ (504) A, ὡς ἐξ ≈ ἐξ 168 VA, cf. Demetrak. s.v. ὡς (16, 17). In view of this, it would be reasonable to understand ὡς ἀπὸ in the same way here.

485b: V repeats the clause ἔπαρ' χαρτία from 484, while A has ..αὐτὲς βάστα, repeating βάστα, which substitutes the second ἔπαρ' in 484 A. I take the pronoun αὐτὲς to be used absolutely, as the object of βάστα, and not as an attribute to γραφές. Understood in this way, the caesura is maintained. In A both the tenth and the eleventh syllable are stressed, which is very unusual, cf. Ch. 4.1.

490 V: The minor correction σα υασανον > σάβανον restores both the metre and the parallel structure of the line which is clearly intended. It does not presuppose knowledge of A's reading.

491a V: Although V has the gen. pl. form τους/τοὺς of the weak personal pronoun in all other cases, here in 491 I prefer the orthographic correction τὸν > τῶν to the change into τοὺς, cf. Ch. 3. B. § 4.1.2. As a rule, I tacitly change ο to ω and vice versa, but in this particular case I record the change in the *app. crit.* In A, a plural form of ὅσος is used as indefinite relative pronoun, for the second time. The word is not found in V, cf. *Index*.

491-2 A: The whole couplet is coherent and makes sense: "Those who [once] wore a wreath of myrtle and laurel now have the dust of the earth as [their] wreath". The chiastic structure highlights the importance of the word στεφάνιν, "wreath, wedding crown" and its relation to death. (For the sister the wedding crown as death was literally true.) In spite of its chiastic struc-

ture, the expression is not very elegant. It is the only couplet which has the same noun as the first word in the first line and the last word in the second line. Unlike Panagiotakis, who contrary to his stated principles mixes the readings of A and V, I do not find the lack of elegance sufficient justification for changing A's text, cf. Panagiotakis: 165.

492 V: The line is clearly corrupted. The first hemistich is identical with that of A, but the second does not make sense, whether the verb be read as δοικοῦνται or as δοκοῦνται. In the ms. the second letter could be read either as -υ-, which should then be normalised as -οι-, or as an imperfect -ο-. Regardless of how we read it, the passive verb must be meant to be transitive having τῆς γῆς τὸν κορνιακτὸν as its direct object. The two nouns clearly belong together, as in A. But then the genitive τῆς ἀράχνης does not in any way fit into the syntactical structure. I therefore italicise this word. The passive form (middle diathesis) of the second alternative δοκῶ is rare. Only one example is recorded in Kriar., Lex. s.v., where the word is intransitive and interpreted as 'αντιλαμβάνομαι', i.e. "to perceive, realise, sense, notice". This interpretation does not fit very well into the context here. The first alternative is equally problematic. The passive form (middle diathesis) of δοικῶ is not quite as rare. Kriar., Lex. s.v. records three examples, one being *Apokopos* 147 and the two others from contemporary Cretan texts. The only recorded meaning, however, is the intransitive meaning "to fare, to live one's life, to spend one's time", which does not make sense here either. I therefore italicise the verb, too, rather than accept its transitive use here in the sense "live through, experience", which would also seem odd in the context.

493 ff.: The closer the poem draws to the end, the more profound the differences between the two versions become. Here in the so-called "epilogue" the line to line correspondence between the two versions comes to an end. On the ending of the poem see Ch. 2.6. I divide it into two parts, "epil. a": 493-515 V/524 A and "epil. b": 525-56 A. The latter part I consider interpolated.

In version A epil. a counts 32 lines, in version V only 23 lines. Seven couplets, three single lines and one hemistich appear in almost identical form in the two versions:

A		V
496	≈	505
497a	≈	493a
503-04	≈	497-98
505-06	≈	499-500
507	≈	501
509-10	≈	503-04
515-16	≈	506-07
517-18	≈	508-09
519-20	≈	510-11
521-22	≈	512-13
523	≈	514

494 V ≈ 234 VA.
τὸ γίνεται (post corr.): The reading of V, which says that the dead, having lost their eyes, are unable to see what has happened, rather than what is happening, does not make sense. In 161 V, on the other hand, I keep the reading τὸ ἐγίνετον, because there it does make some sense.
496a V = 142a VA.
498b A and 502b A : Both the clauses with εἶναι + perfect participle passive are introduced by καὶ and may either be seen as co-ordinate or as consecutive clauses. On the function of the perfect participle passive here and in 501b A, see Ch. 3. B. § 5.6.3
502 V: The line does not cohere syntactically with the preceding and it makes no sense.
505 V: There is a lacuna of one or more lines either before or after this line.
511 A. Καὶ νὰ περπάτησαν..: The only example of καὶ νὰ with perfective indicative past being used in a concessive clause, cf. Ch. 3. C. § 8.5.
ἐπιλαλῆσαν (post corr.): I hesitatingly introduce Legrand's correction. I have found no other example of an perfective form of πιλαλῶ with the stressed vowel -α(σ)- instead of -η(σ)-. If the form in A is not merely the result of a printer's error, the editor may have chosen it under the influence

of the AG perfective ἤλασα (< ἐλαύνω) with which it is semantically, and possibly also etymologically, related.

514-5 V. σιτάρι – σώση: In the very last couplet of version V, the rhyme units only have the last unstressed vowel in common. In the corresponding 523-4 A: ἀλεύριν – χάριν, the sound patterns are much more alike. It is worth noting that 524 A would make a perfect rhyme with 514 V, if we disregard the final -ν.

515 V/524 A: As in 508 A, which has no equivalent in V, it is stated clearly here in 515 V that the dead are concerned about the salvation of their soul. The interpretation of 524 A depends on how we understand τῶν, on the one hand, and χάριν, on the other. I find it natural to understand χάριν as "gratitude" here. The antecedent of the pronoun could either be the "wives and children" in 521 A or the "many poor people" in 522 A. Since the dead request a "favour" of their families, and the poor people are intended to be the immediate beneficiaries, I take the pronoun to refer to the former, and translate: "so that we may be more or less (!) grateful to them (our wives and kids)". It is possible that χάριν was intended, at an earlier stage of A's tradition, to mean "divine mercy", "remission" or "God's grace". The sense would then have been much closer to that of 515 V with the key-words μισθὸς and σώση. But the editor of A cannot have meant the word to be understood in this way.

[525-56 A]: Although "epilogue b" is not an original part of the poem, cf. Ch. 2.6., I record the word forms, within square brackets, in the *Index* and offer interpretations when necessary.

Here I shall restrict myself to a few comments on language and interpretation and on the few corrections which have been proposed. I also record the internal repetitions.

[527b]. νὰ ποίσουν.. : The syntax is irregular. The only interpretation which seems to make sense is to understand it as a *potentialis,* equivalent to SMG 'πως θα το έκαναν'. The sense of the whole period is thus: in my will, I had made no stipulations about charity to be given, but left everything to my children believing "that they would do it for me", i.e. give charity.

[529-30] ≈ 519-20 A / 510-11 V. The repetition after only eight lines of a whole couplet, with the parenthetical "as I have (already) said", is one of the strongest signs that this is an interpolation.

[533]. εὕρεμαν: Cf. *Index:* Kriar, Lex. records no example of the noun being used in the same sense, or functioning as a cognate object in a similar construction.

[533b-534]: The three hemistichs add nothing of importance but seem like mere filling. [533b] and [534b] (= 37b VA) are stock phrases and [534a] is a variant of [532b].

[535a] = 215a VA.

[541]. εἴδησιν: I have not seen this word used in any sense which would fit in here. In the *Index* I tentatively suggest that it be understood in the sense "opinion" or "attitude". In the *Translation* Margaret Alexiou renders it as "reputation".

[545]. ὀπίσω του: The adverb may be taken to indicate either place or time, cf. *Index*.

γιὰ τὴν διάταξίν του: The preposition must be taken in the rare sense "by virtue of, on the strength of, because of", cf. *Index*.

[546a] νὰ δώσουσιν τινὲς πτωχῶν: I take τινὲς to be an uninflected (plural) form of the indefinite pronoun serving as attribute of the indirect object πτωχῶν. The alternative, to take it as the subject of the verb, whether it be uninflected or in the nominative, seems less plausible. For as the subject, τινὲς seems superfluous in this clause, while the indirect object πτωχῶν would normally have an article or some other attribute.

[548a] ≈ 260a V = 148a V.

[553a] = 496a V = 142a VA.

INDEX VERBORUM – GLOSSARY

The *Index* records all forms of all words in both versions, with the exception of the two most common uses of the conjunction *καί*, the copulative and the "transitional" (μεταβατικό). The title and the editorial afterword in A are not included.

When a word or a particular form of a word is found in one of the two versions only, the lemma or the line number indicating where the form occurs, is followed by a capital "V" or "A", respectively. Where no "V" or "A" is added, the word form appears in the same position of the same line in both versions.

In order not to record too many variant forms, which merely result from orthographic inconsistency, a single character, mostly an initial ἐ- or a final -ν, is often bracketed indicating that the word form only includes this character in one of the two versions, e.g. (ἐ)ρώτημα(ν) s.v. *ἀκούω*. Such parentheses are also used in lemma words to indicate either that the sound which the character in question represents is lost by elision or aphaeresis, e.g. s.v. *(ἕ)μπα*, or simply that it is uncertain whether the character would have been included had the lemma form occurred in the text, e.g. s.v. *ἀγρίμι(ν)*.

The underlining of two adjacent vowels of which one carries the accent, mostly an ί, indicates variation in the position of the accent between the two versions and/or within one version, e.g. s.v. *βία*. In a few instances where the accent appears on the first of two adjacent vowels, the underlining merely shows that they count as one metrical syllable, e.g. *ἁγίασμα*.

Where the two versions choose different, but more or less synonymous words, reference is made from one lemma to the other: "Βλ. και..". Reference is not made if the variants are wholly different. Nor is reference made to synonyms appearing elsewhere in the text.

Lemma words within parentheses are mere constructions which have not been recorded, e.g. *(στοχῶ)* < στοχήση and *(φανίζομαι)* < ἐφανίστη.

Words and forms which are only found in the spurious last part of version A from 525-56 are placed within square brackets.

The following symbols are used
– before words, forms or line numbers:

the obelus †	: the word/form is/forms part of a *locus desperatus*
the asterisk *	: the form only appears in the *apparatus criticus*
the superscript $^{\delta}$	: the form is the result of correction
the superscript $^{\pi}$	: a character has been added to the form

– after line numbers:

the superscript$^{\alpha}$ and$^{\beta}$	: the form is the last word in the first and in the second hemistich, respectively
the superscript^{1} and ^{2}	: the form is the first word in the first and in the second hemistich, respectively
the superscript$^{(1)}$ and$^{(2)}$	: the form appearing as the first word in either hemistich is contracted by elision with a preceding monosyllable
the superscript$^{1(V)}$ and$^{2(A)}$	: in both versions the form is the first word in the first and the second hemistich, respectively, but it is contracted with a monosyllable in V only and in A only, respectively

The *Index* is at the same time a *Glossary*.
Interpretations of words are offered in the following cases:
1) words which are not used in the same sense and/or the same form in SMG
2) words used in an unusual sense or in a sense which is rare in SMG
3) words which are used with more than one substantially different meaning

Unless otherwise stated, the interpretations of the words from ἄβουλα to παραγιαλιὰ inclusive, do not differ significantly from those of Kriar., Lex.

Words, forms and meanings which are not recorded, or are only recorded once in the *Indices verborum* and *Glossaries* of the critical editions included in the list of *Abbreviations and References,* are accompanied by the query 'ἅπαξ;' and 'δις;', respectively.

Only the strictly necessary grammatical information is given. Thus, it is only explicitly stated to which part of speech a word belongs, or which particular (inflexional) form we have, when a homograph belonging to a different part of speech or representing a different grammatical category exists. There is no reason to load the Index with superfluous information, e.g. by

spelling out that ἄγριος is an adjective [ἄγριος (επίθ.)], or that ἀδελφὴ is a feminine noun [ἀδελφή, ἡ]. Even in the case of words foreign to SMG, the interpretation offered suffices to show what part of speech we have. See e.g. s.v. *ἀπάρτι* A: τώρα αμέσως, τώρα πια. There is no room for doubt: the word is an adverb of time [ἀπάρτι A: (επίρρ. χρον.)].

Only when a noun has a different gender from SMG, or appears (and would always or usually appear) in the plural, is the article added. See e.g. s.vv. *ἀγαθά, τά* and *ἀ(ν)θός, ὁ,* the latter as opposed to *ἄ(ν)θος*: ἄθος.. ἄνθη...

The cases of nouns, adjectives and pronouns are listed in the following (logical) order: nominative (ονομ.), vocative (κλητ.), accusative (αιτιατ.), genitive (γεν.).

Α

ἄ: βλ. *ἄ(ν)*.
ἄβουλα V: χωρίς άδεια 72.
ἀβούλωτος V: (*προκ. για επιστολή*) ασφράγιστος **-α** (αιτιατ.) 480[α]. Η λ. όχι στο Κριαρ., Λεξ.
ἀγαθά, τά V: πλούτη/-ος (μτφ.), ομορφιές/-ά (αιτιατ.) 18. Βλ. και *καλά, τά*.
†*ἀγαθοσύνη* V: (αιτιατ.) 502[β].
ἀγάλι(α): 444[(1)] A · **ἀγάλι' ἀγάλι(α)** 17.
ἀγάλλομαι: **ἠγάλλονταν** 343[α] V, **-ουντα** 343[α] A.
ἀγαπῶ: **ἠγαποῦσαν** 177[β].
ἀγγ<u>ει</u>όν: μτφ. στην έκφρ. **τῆς ἀλαζον<u>ειᾶ</u>ς** ~ 302[α].
ἀγιάζω: **-σης** (αμτβ.) 214[β].
ἀγ<u>ία</u>σμα: αγιασμένο νερό (αιτιατ.) 188[2].
ἀγκαλιάζομαι: μτβ. **-άσθην** (γ΄ εν.) 381[β].
ἀγκαλιαστός: **-ούς** 363[2] · επίρρ. **-ά** 352[2] V, βλ. σχόλ.
ἀγκινάρι(ν): (νόμισμα ·) μισό δηνάριο (;) (αιτιατ.) 271[β], πβ. Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ. · άπαξ; Βλ. σχόλ. 269-72.
ἀγρίμι(ν): αίγαγρος (αιτιατ.) 264[1] A · **-ια** (αιτιατ.) 264[(1)] V · φρ. βλ. *κυνηγῶ*.
ἀγριόθωρος V: -οι 441[2]. Βλ. και το επόμ.
ἄγριος: 293 · **-ώτατοι** 441[2] A, βλ. και το προηγ. · επίρρ. **-α** 444[1] V.
ἀγρός V: χωράφι **-όν** 54[α].
ἀγωνίζομαι: (μτβ.) μοχθώ, καταβάλλω προσπάθεια για κ., **ἠγωνίζονταν** 408[α] V, **ἀγωνίζοντα** 408[α] A.
ἀδελφή: 371 · **-ήν** 305[α], βλ. *πρῶτος*.
ἀδέλφια, τά: 428[(2)].
ἀδελφός: **-οί** 308.
Ἄδης: **-ην** 71, 81, 106, 108, 138[β], 168, 262, 280[β], 352, 364[β], 371, 375, 396, 405, 422[β], 434[β], †442 V, 449, 462, †484β V, 486, 488, 503 V, 509 A · **-ου** 111.
ἀδιάβατος: 293[α].
ἀέρας: 91[β].
ἀζάρι A: ζάρι [δ]298.
ἀθιβολή: ομιλία, λόγος **-ήν** 240[1(A)].
ἄθλιος: δυστυχισμένος, αξιολύπητος **-ες** 229.
ἄθος: βλ. *ἄ(ν)θος*.
ἀθός: βλ. *ἀ(ν)θός, ὁ*.
ἀθῶ: βλ. *ἀ(ν)θῶ*.
αἰτία: -<u>**ία**</u>**(ν)** 396.
ἀκόμη: 1. ακόμη 402[1], 513[2] V, 522[2] A · 2. επίσης 512[2] V.
ἀκόντα: βλ. *ἀκούω*.
ἀκουμπίζω/-ῶ: ξαπλώνω, καθίζω για να ανακουφιστώ **ἠκούμπησα** 31[α] A, **ἐκούμπισα** 31[α] V.
ἀκούω: **-οῦς** (υποτ.) 212 · **ἀκόντα** (μτχ. ενεστ.) 151[1], 281[1(V)], 403[1(V)], 423[1(V)]: φρ. **~ μου/ (μας) τὸ (ἐ)ρώτημα(ν)** 151 V, 281, 403 A, 423 · **ἤκουσα** 68[α], 224 · **ἤκουσές** 445 V, **ἄ-** 445 A · **ἤκουσαν** 221[1], **τ' ἀκοῦσαν** 222[β] · **ἀκούσουν** 456[β] · **ἄκουσε** (προστ.) 208[(1)] V, 241[1] A, **ἤ-** 241[1] V · **ἀκούσετε** 208[1] A · **ν' ἀκούσθην** (γ΄ εν.) 246 A.
ἀκροκαρτερῶ: περιμένω λίγο **-έρεσε** (προστ.) 460[α] V, **-ησε** 460[α] A.
ἀκτίνα: **-ες** 112[β].
ἀλαζονειά: -<u>**ειᾶς**</u> 302 · βλ. *ἀγγ<u>ει</u>όν*.
ἄλαλος: **-ον** (ουδ. κλητ.) 110[α].
ἀλεύριν A · (αιτιατ.) 523[β]. Βλ. και *σιτάρι*.
ἀλήθεια: 1. (επιρρ. έκφρ.) **κατ' -αν** 253 · 2. (ως επίρρ.) **-α** 163[2], 183[1].
ἀληθινά: επίρρ. 197[(2)].
ἀλησμονῶ V: **-όνησαν** 236[α] · **-ῆσαν** 141[β] · **-ήσης** 510[β]. Βλ. και *λησμονῶ*.

ἀλί: 1. (επιφ.) βάι, αλίμονο 504^{2} V, 510^{2} A · 2. (επιρρ.) αλίμονο σε (κάπ.) 164^{1} V, 404 V. Βλ. και *οὐαί*.

ἀλλ(ά): 54^{1}, 140^{1}, 162^{2}, 217^{1}, 452^{1} A.

ἀλλάγι: (για πουλιά) σμήνος (αιτιατ.) 204.

ἀλλαγωγή A: φορεσιά **-ές** 494^{α}, πβ. Κριαρ., Λεξ. λ. *ἀλλαγή* με άλλη μία παραπ. · η σημασ. άπαξ;

ἀλλάσσω: 1. αλλάζω **-άξαν** 274^{β} · 2. βάζω άλλα ρούχα, ντύνομαι **-άσσουν** (υποτ.) 116^{β} · **-άξουν** 494^{β} A · 3. **†ἤλλαξεν** 381^{α} V, βλ. και *ἀρπῶ*.

ἀλλήλως: (επίρρ.) μεταξύ τους $223^{(1)}$, †$225^{(1)}$ V, $463^{1(V)}$ · βλ. *συντυχαίνω*.

ἄλλος: 225 A, $476^{1(V)}$ (δις$^{2(V)}$) · **-ον** 113 · βλ. *εἷς*, $182^{(2)}$ · **-οι** 135^{1} ($^{\delta}$V), $259^{(2)}$ V, $480^{1(V)}$ (δις$^{2(V)}$) · **-ους** $136^{1(A)}$ ($^{\delta}$V), $141^{(1)}$ A, 148, 172^{1}, 177^{2}, 260 · **-ῶν** 171^{2} A, $259^{(2)}$ A, 408^{2} · **-η** 342^{β} A, $^{\delta}342^{\beta}$ V · **-ην** 340, 387^{β} · **-ες** 195^{1} (δις^{2}), 196^{1} V · **-ο** (αιτιατ.) 194 ($^{\delta}$A), 267, **-ον** 365 (V επίθ., A ουσ.) · **-α** (αιτιατ.) 171^{2} V.

ἄλογον: (αιτιατ.) 21 · **-α** (αιτιατ.) 173 V, βλ. *στρώνω*.

ἀμάδι(ν) A · μαζί $368^{(1)}$, 421^{β}, [554^{2}]. Βλ. και *ὁμάδιν*.

ἅμα(ν): 1. (με ουσιαστικοπ. απαρέμφ.) αμέσως μόλις $356^{(1)}$ · 2. (+ υποτ. αορ.) όταν, αφού 113^{2} V · 3. **ἅμα καὶ** (+οριστ. αορ.) αφού, εφόσον 233 V · 4. **ἅμα ..καὶ** (+ενεστ.) την ώρα που, ενώ (;) 141^{1} V · η σήμασ. άπαξ; Βλ. σχόλ.

ἀμάτιν A: μάτι (αιτιατ.) 194, 267 · **-ια** (αιτιατ.) 385. Βλ. και *μάτι(ν)* και *ὀμμάτι(ν)*.

ἀμ(έ) A: αλλά 366^{1}, [537^{1}], [543^{1}] · **ἀμὲ νὰ** +υποτ. ενεστ. (μετά αποφατική πρόταση) παρά μόνο να [548^{1}], η χρ. όχι στο Κριαρ., Λεξ. λ. *ἀμή* ή λ. *νά*.

ἀμέτρητος A: **-ον** (ουδ.) 360^{α}. Βλ. και το επόμ.

ἄμετρος: **-ον** 516 A · **-ον** (ουδ.) 360 V, 452^{α} A. Βλ. και το προηγ.

ἄμορφος A: δύσμορφος, άσχημος **-ος** (θηλ.) 501^{α} · άπαξ;

ἀμπά, ἡ: χοντρό μάλλινο πανωφόρι **-άδες** (αιτιατ.) 187^{β} · η λ. συνήθως αρσ. *ἀμπάς*, πβ. Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. και ΙΛ, λ. *ἀμπάς*.

ἄ(ν): 1. (υποθ.) αν, εάν 166^{1} A, 169 V, †218 A, 228^{1}(δις) A, 255^{1}, $272^{(1)}$, 284 V, 459 V · βλ. και *ἀνέ(ν), ἐάν, ν(ά)* · έκφρ. **καλὰ καὶ ἄ**, βλ. λ. · 2. (απορημ.) αν, μήπως 86 (δις$^{(2)}$), $87^{(2)}$ (Vδις), 88^{2}, $89^{(1)}$, 90 V, 91^{1} A, 93 V, $94^{(1A)}$, 95 V, 102^{2}, $103^{(2)}$ V, $114^{1(V)}$, $115^{(1)}$, 118 A, $119^{(1)}$ A, $122^{(1)}$, $125^{(1)}$, 253^{1} · φρ. **ἄν ἔν' καὶ** αν $103^{(1)}$ V, βλ. και *ἀνέ(ν)* · 3. Φρ. α΄) **ἂ λάχῃ νὰ** ίσως να 508^{1} V, 517^{1} A · β΄) **ἂν τύχῃ νὰ** $515^{(1)}$ V.

ἀναγαλλιάζω: **-ει** 265^{β}.

ἀναγγέλλω: **-ἤγγειλε** 226^{α}($^{\delta}$V) · **θέλω -αγγείλει(ν)** 287^{β}.

ἀνάγκη: βιασύνη · έκφρ. **ὡς ἐξ ἀνάγκης** βιαστικά, αμέσως 168, 206, 288 · πβ. Κριαρ., Λεξ. στη λ. (5 · Φρ.).

ἀναγνώθω/-νω: **ἀνάγνωσέ** (προστ.) 107^{1} · Διγ. (Αλεξ. Στ.) Esc. 303 *ἀνέγνωθεν* · Ψευδο-Γεωργηλ., ΄Αλ. Κων/π. 703 *ἀναγνώνετε*.

ἀναδακρυώνω A: δακρύζω **-νῃ** 267^{β}. Βλ. και *δακρυώνω*.

ἀναρωτῶ: **ἀνερωτῆσαν** 156^{β} A · **ἀναρωτήσω** 278^{β}.

ἀναστέναγμα(ν): **-ματα** 258^{α}.

ἀναστενάζω: **-ουν** 235^{1} · **-αν** 127^{β} · **-ξαν** $143^{(1)}$, $239^{(1)}$ · **-ξετε** 167^{α}. Βλ. και *στενάζω*.

ἀνατέλλει: (προκ. για τον ήλιο) 449^{β}.

ἀνατριχώνω: εναντιώνομαι ή ανατριχιάζω (;) **-ῃ** 225^{β}, βλ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. · πβ. όμως και

αυτ. λ. *ἀνατριχῶ* "σηκώνονται οι τρίχες μου" και λ. *ἀνατριχιῶ* (2) "τρέμω, ριγώ". ΄Απαξ;

ἀναφέρ(ν)ω: **θέλω -ρει** 169^{β}.

ἀνάφθω V: **-ου** (γ΄πληθ.) 94· Κριαρ., Λεξ. λ. *ἀνάπτω* παραπέμπει μόνο στον Αχελ. 1541 για τον τυπ. σε -φθ-· ο τ. δις; Βλ. και *ἄφτω*.

[*ἀναχασκίζω*: ανοίγω το στόμα να μιλήσω **-ση** 540].

ἄνδρας: **-α** (αιτιατ.) 182 V, 184 V· **-ες** (αιτιατ.) 467^{2}. Βλ. και *ἄντρας*.

ἀνεβαίνω· **ἀνέβην** 37 (μτβ. V, αμτβ. A)· **τ(ὸ) ἀνέβην** (απαρέμφ.) 35, πβ. όμως Κριαρ., Λεξ. στη λ. (1α)· βλ. σχόλ.

ἄνεμος: **-έμου** 353^{β}, 395^{β} A· **-εμοι** 346· † **-έμους** 394^{β} V.

ἀνέ(ν) A: 1. (απορημ.) αν **ἀνέ** 90$^{(1)}$, 93$^{(1)}$· 2. (υποθ.) εάν **ἀνὲν καὶ** 284. Βλ. και *ἄ(ν)*.

ἀνερωτῶ: βλ. *ἀναρωτῶ*.

ἄνεσις/-η: ανακούφιση **-ιν** 434$^{(2)}$ V, 434^{α} A.

ἀνήλιος: **-ον** (ουδ. αιτιατ.) 66, 244 A.

ἄ(ν)θος: **ἄθος** (μτφ.) 409^{1} V· **ἄνθη** (αιτιατ.) 18, 24^{β}· η ερμην. "στολίδι, ομορφιά (του κόσμου)" του Κριαρ., Λεξ. στο στ. 18 δεν επιβάλλεται. Βλ. και το επόμ.

ἀ(ν)θός, ὁ A: άνθος, λουλούδι **ἀνθός** (μτφ.) 409^{1}· **ἀθόν** 26^{α}. Βλ. και το προηγ.

ἄνθρωπος: **-π(ε)** 157^{2}· [**-ον** 537^{α}]· **-ώπων** 68^{β}.

ἀ(ν)θῶ: **ἀνθεῖ** (απρόσ.;) 133^{1}, βλ. σχόλ.· **ἀθοῦσι** (υποτ.) 90^{β} A.

ἀνοίγω: [**-ει** 538$^{(1)}$]· **ἤνοιξε(ν)** 72^{α}· **ἄνοιξε** (προστ., αμτβ.) 110^{2}.

ἀνοικτός: **-ούς** 232^{α} V· **-ά** (αιτιατ.) 480.

ἀντάμα: μαζί 1. 369^{2} A, 370$^{(1)}$ A, βλ. και *ὁμάδι(ν)*· 2. +μέ 233 A, 315^{β}.

ἀντίθετος: αντίπαλος (;) **-ον** (ουδ.) 301, πβ. Δευτ. Παρουσία 282· Κριαρ., Λεξ. παραπέμπει μόνο εδώ ερμηνεύοντας: "αντίστοιχος και ισοδύναμος".

ἀντίσηκον, τό V: υποκατάστατο, αντίτιμο (αιτιατ.) 255$^{(2)}$. Βλ. και το επόμ.

ἀντίσηκος A: αντίστοιχος, ισάξιος **-ον** (ουδ. αιτιατ.) 255^{2}. Βλ. και το προηγ.

ἄντρας A: **-α** (αιτιατ.) 182, 184^{2}, 198^{2}. Βλ. και *ἄνδρας*.

ἀντρόγυνο(ν) A: **-α** (αιτιατ.) 472^{α}.

ἀνύχι(ν) A: νύχι **-α** (αιτιατ.) 443.

ἄνω: προς τα επάνω 430$^{(2)}$.

ἀνώγι(ν): **-ια** (αιτιατ.) 211^{β}.

ἀξιάζω V: αξίζω **-ει** 270^{β}. Βλ. και *ξάζω*.

ἀπαλησμονῶ V: **-ηθήκετε** 140^{α}· βλ. σχόλ. Βλ. και *ἀπολησμονῶ*.

ἀπάνου V: (+εἰς) ως πρόθ. 47^{β}. Βλ. και *ἀπάνω*.

ἀπαντοχή: **-ήν** 59^{α}, †350^{α} V· **-ῆς** 350^{α} A.

ἀπάνω: 1. επίρρ. 499^{2} V, 505^{2} A· 2. ως πρόθ. α΄) 191$^{(2)}$· β΄) (+εἰς) 32^{β}. Βλ. και *ἀπάνου*.

ἀπάρτι A: τώρα αμέσως, τώρα πια 437^{1}· Κριαρ., Λεξ. στη λ. (ς) ερμηνεύει: "από τώρα και στο εξής".

ἀπέ V: (+αιτιατ.) από 85^{1}. Βλ. και *ἀπό*, *ἀπέκει*.

ἀπείν A: 1. (χρον.) όταν (πια), αφού 179$^{(1)}$, 190^{1}(δις$^{(2)}$)· 2. (αιτ.) μια και, αφού 287. Πβ. Κριαρ., Λεξ. λ. *ἀπῆς/ἀπῆν*. Βλ. και *ἀπότις*, *ἀφόν*, *ἀφοῦ*.

ἄπειρα: απέραντα, πάρα πολύ 362$^{2(A)}$· ο επιρρ. τ. άπαξ;

ἀπείτ(ι) A: αφού (χρον.) 237$^{(2)}$. Βλ. το επόμ.

ἀπείτις: αφού (χρον.), μόλις 59$^{(1)}$ A, 237$^{(1)}$, 313$^{(1)}$ A, 323$^{(1)}$ V, †379$^{(1)}$ V, 380$^{(1)}$, 421$^{(1)}$ A, 453$^{(1)}$ A. Πβ. Κριαρ.,

Λεξ. λ. *ἀπῆτις*. Βλ. και το προηγ., *ἀπότις*, *ἀφότις*, *ἀφότου*.
ἀπέκει A: από εκεί 132$^{\beta}$. Βλ. και *ἀπέ*, *ἀπόκει*.
ἀπέχω: 1. (αμτβ.) βρίσκομαι μακριά **-ουν** 140$^{\beta}$ · 2. (μτβ.) αποφεύγω **-ουσιν** 199^{1}.
**ἀπίαστον* V: βλ. το επόμ.
ἄπιαστος: *που δεν πιάνεται* (ουδ. αιτιατ., ουσιαστικοπ.) **-ον** 16$^{\alpha}$ ($^{\delta}$V), πβ. Κριαρ., Λεξ. στη λ. · η μη συντελεσμένη χρ. άπαξ;
ἀπιλογοῦμαι: απαντώ **-ήθην** (γ´ εν.) 286$^{\beta}$, 424$^{\beta}$ A, **ἐκ-** 424$^{(2)}$ V · **ἀπιλογήθημαν** 393$^{\alpha}$ A, **ἐκ-** $^{\delta}$393$^{\alpha}$ V · **ἀπιλογήσου** 157$^{\beta}$.
ἀπλώνω: απλώνω το χέρι, πλησιάζω (αμτβ.) **ἥπλωσ(α)** 39^{1}.
ἀπ(ό): 1. +αιτιατ. α´) από 13, 39 (Vδις), 85$^{(1)}$ A, 96, 140, 181$^{(1)}$ V, 183, 189$^{(1)}$, †195 A, 211 (Vδις), 244, 271$^{(1)}$ (δις$^{(2)}$), 285, 289 (†V), 306 A, 306^{2} V, 312$^{(2)}$, 314$^{(2)}$, 316$^{(2)}$ V, 366 (Vδις), 402, 418^{2}, 419$^{(1)}$, 433$^{1(V)}$, 437, 448 (δις$^{(2)}$), 462$^{(1)}$, 463, †476β$^{(1)}$ V, 486$^{1(V)}$, 488^{2}, 491^{2} A, 493^{2} V, 495^{2} V, 513 V, 522 A · βλ. και *ἀπέ*, *ἐκ* · β´) με 313^{2} · γ´) ελλειπτ. έκφρ. **ἀπ' αὐτὲς** μερικές απ' αυτές 180$^{\alpha}$ · 2. +αιτιατ. και γεν. 29$^{(1)}$, 292 A, 491^{2} V · 3. +αιτιατ. ή γεν. (;) 223 · 4. +γεν. 3, 31, 46$^{(2)}$, 115^{2}, 120, 181$^{(1)}$ A, 197 A, 306$^{(2)}$ A, 309, 479 A, βλ. *β<u>ία</u>*, *καιρός*, *καρδιά*, *σκαρί(ν)*, *ὥρα* · 5. +περιφρ. αντων. 485, 487, βλ. *λόγου μας*, *λόγου σου* · 6. +επίρρ. 36^{2} V, 77, 279 ($^{\delta}$V), 288 A, 353^{2} V, †453$^{(1)}$ V, 466, 468 V, βλ. *κάτω*, *μακρέα*, *μακρᾶς* · βλ. και *ἀπόκει*, *ἀπέκει*.
†*ἀποδιαβατικόν* V: (;) (αιτιατ.) 195$^{\alpha}$, άπαξ · Βλ. σχόλ. Βλ. και †*διαβατικός*, *ὁ*.
ἀποθαίνω/-θνήσκω: **-θάνη** 162$^{\beta}$.
ἀποθέτω A: χαρίζω, κληροδοτώ **ἀπόθεσέ τα** 214^{1} · η σημασ. άπαξ; Βλ. και *βεργετῶ*.
ἀπόκει V: 132$^{\beta}$. Βλ. και *ἀπ(ό)*, *ἀπέκει*.
ἀποκοιμοῦμαι V: **-ήθην** 4$^{\beta}$. Βλ. και *ὑποκοιμοῦμαι*.
ἀποκρεμοῦμαι: κρεμιέμαι από κάπου **-εκρεμάσθη** 382$^{\beta}$ V, **-οκρεμάσθην** (γ´ εν.) 382$^{\beta}$ A.
ἀποκρίνομαι: 1. απαντώ **-θην** 159 A, **-ίθηκα** 159$^{\alpha}$ V · †**-θῆκαν** 237$^{\beta}$, βλ. σχόλ. · **-θοῦμεν** 391$^{\beta}$ · **-θῆν** 76, 150$^{\alpha}$, 157$^{\alpha}$, 457$^{\alpha}$ A, βλ. *τ(ό)* +, *τ(οῦ)* +.
ἀπόκρισις/-η: **-ιν** 165$^{\alpha}$.
ἀπολησμονῶ: **-ῆσαν** 140 A, †484β$^{\beta}$ V · **-ημένον** 106$^{(2)-\beta}$ V, η μτχ. άπαξ; Βλ. και *ἀπαλησμονῶ*.
ἀπομακράς A: (επίρρ.) *από μακριά* 36^{2}. Βλ. και *ἀπ(ό)*, *μακρ<u>έα</u>*.
ἀπομένω V: υπομένω, ανέχομαι **-ουν** 229. Βλ. και *ὑπομένω*.
(ἀ)πονοῦμαι: απειλώ **-ᾶτον** 347$^{\beta}$.
ἀποστολάτορας: αγγελιοφόρος 477$^{\alpha}$.
ἀποσώνω A: (μτβ.) οδηγώ, στέλνω **-έσωσεν** 396$^{\alpha}$ · πβ. Κριαρ., Λεξ. στη λ. (4α, β). Βλ. και *πετῶ*.
ἀπότις V: όταν πια, αφού 179, 313$^{(1)}$. Βλ. και *ἀπείν*.
ἀποτολμῶ V: **-οῦν** 188$^{(1)}$. Βλ. και το επόμ.
ἀποτρομῶ A: αποτολμώ **-οῦν** 188^{1}. Βλ. και το προηγ.
ἀπού A: που 416 · βλ. *ὥστ(ε)*.
ἀποχαιρετῶ/-ίζω: **-ήσουσιν** 333$^{\alpha}$.
(ἀπώρας): βλ. *ἀπ(ό)*, *ὥρα*.
ἀράχνη V: **-ης** 492$^{\beta}$.
ἀραχνιασμένος: (προκ. για τους νεκρούς) **-οι** 73$^{\beta}$ · βλ. σχόλ.
ἀργῶ: **-ῆς** 437 V, 478$^{\alpha}$ A · **-ήσης** 437$^{\beta}$ A.
ἀριστερός: **-όν** (ουδ. αιτιατ.) 356$^{(2)}$ A, 357$^{(2)}$.
ἅρματα, τά: (αιτιατ.) 8$^{\alpha}$, 22, 313.
ἁρματωμένος: οπλισμένος **-οι** 441^{1}.

ἀρματώνω: (προκ. για καράβι) **-ωσεν ἀπὸ** (με) 313^{α} V · **-ώση** 309^{β} V, βλ. σχόλ. · **-ουν** 309^{β} A. Βλ. και *εὐτρεπίζω*.

†ἁρμόζει V: ταιριάζει (;) 476β^{2} · βλ. σχόλ.

ἀρπῶ: αρπάζω **-ᾶ** $218^{2(V)}$ · **ἥρπουν** (α΄εν.) 41^{2} · **ἥρπαξεν** 356^{α} A, 381^{α} A, **-σεν** 356^{α} V, 432^{2} V.

ἀρχή V: 1. έκφρ. **ἐξ -ῆς** †478^{α} · 2. αιτιατ. εν. ως επίρρ. **-ήν** από την αρχή (;) 155^{2} · η σημασ. άπαξ; Βλ. και το επόμ.

ἀρχῆθεν A: (επίρρ.) από την αρχή 155^{2}. Βλ. και το προηγ.

ἀρχίζω: **ἤρχιζε**(ν) †$347^{(2)}$ V, 374^{2} V · **-σα** 11^{α} · **-σε(ν)** 327^{α} V, $327^{(2)}$ A, 374^{2} A, 383^{α} V · **-ίσασι(ν)** $354^{(2)}$. Βλ. και *κινῶ*.

ἀρχινίζω/-ῶ A: **ἠρχίνισεν** 44^{α}, **ἀρ-** 225^{α}. Βλ. και *κινῶ*.

ἀρχόντισσα: **-ες** $119^{(2)}$, *121.

ἄρχων/-οντας: **-οντες** $^{\delta}$121, †442^{2} V · **-ας** 314^{α} A, 469^{α} V, **-ες** 314^{α} V, 469^{α} A.

ἄς: 111 (Vδις$^{(2)}$), 113 A, $514^{(1)}$ V, [525^{1}].

ἀσβολωμένος A: μαύρος, καταραμένος **-ον** (αρσ.) 106^{β}.

(ἀ)σημαδά, ἡ (;) V: **'σημαδά** (αιτιατ.) 271^{α} · βλ. το επόμ.

ἀσημαδάς, ὁ A: ασημένιο νόμισμα (;) **-άν** 271^{α}, πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ. · άπαξ; Βλ. σχόλ. 269-72.

ἄσπρος: 50^{1}.

ἀστέρας: **αὐγερινὸς** ~ 92^{β}.

ἀστοχῶ: **-ᾶ** $^{\delta}$218 V · **-οῦν** (μτφ.) 217 · **ἠστόχησεν** 419^{α} V, βλ. και *σφάλλω*.

ἀστράπτω: **-ει** 87^{1A} · **ἤστραπτεν** 347^{α}.

ἄστρη, τά: βλ. το επόμ.

ἄστρον: †339^{β} V, 340^{β} · **-α** 92 A, **-η** 92 V.

ἄσχημος A: **-ον** (θηλ.) 442^{α}.

ἀτός του: (αυτός) ο ίδιος, μόνος του 318^{β}.

αὐγερινός: $92^{(2)}$, βλ. *ἀστέρας*.

αὐγή: **-ήν** 94^{α}, 96^{α} V, 97^{α}.

αὐλή: αυλή · κατοικία, αρχοντικό, παλάτι **-ήν** 438^{α} · **-ῆς** 252 · **-ές** (αιτιατ.) 121^{α}.

αὔρι A: αύριο 520. Βλ. και *ταχ<u>ία</u>*.

αὐτεῖνος V: αυτός **-οι** (προσωπ.) 470, (δεικτ.) †479^{2}.

αὖτον, αὔτην, αὖτο: (με τις προθ. *μετά, εἰς* ή *ἀπό*) αυτός (προσωπ.) **-ον** 271 A · **-ην** 271 V, 303, 307 · **-ες** 205 · **-τ**(ο) 63 · **-τα** 219.

αὐτός: **-ός** 315^{1} A, $367^{(2)}$ · **-όν** 315, †332 V · **-οί** 137 A, 139^{1} A, $139^{(2)}$ V, †$237^{(2)}$ V, $366^{(2)}$ A, 460, 461^{α} · **-ούς** 122^{α} A, 140 A, 285^{α}, 316 V, 366 V, †424^{α} V, 437^{α}, 463, 470 A, [553] · **-ῶν** $141^{(2)}$ A, [552^{2}] · **-ή** 382^{2} V · **-ήν** †$298^{(2)}$ V, 308^{α}, 436($^{\delta}$V) · **-ές** $182^{(1)}$ V, 260^{α} A · (αιτιατ.) 180^{α} · βλ. *ἀπ(ό)*, 183^{α}, 485^{2} A · **-ό** 433 · (αιτιατ) 283^{1A} · **-ά** (αιτιατ.) 108.

αὐτοῦ: 1. εδώ 139^{2} A · 2. εκεί $^{\delta}$332 V, [532^{2}].

αὐτοῦνος V: αυτός (προσωπ.) 315. Βλ. και *αὐτός*.

ἀφανίζω V: εξαφανίζομαι (ενεργ. αντί για παθ. φωνή) **ἠφάνισεν** 13^{2}, 14^{α} · η σημασ. άπαξ; Πβ. όμως π.χ. Αλεξ. 108 *φαντάζει* "φαντάζομαι · εμφανίζομαι, αποκαλύπτομαι". Βλ. και *χάνω*.

ἀφεντεύ(γ)ω: εξουσιάζω, κυβερνώ **-έντεψεν** 296^{α} A · **-έψασιν** 259^{α} A, **-έψαν** 259^{β} V.

ἀφεντ<u>ία</u>: αρχοντολόι, άρχοντες **-<u>ία</u>(ν)** 314.

ἀφήνω: 1. εγκαταλείπω **ἤφηκεν** 376^{α} V · [2. κληροδοτώ **ἀφήνουν** 552 · **-ῆκα** 526 · **-ήσῃς** 536] · 3. παύω **-ῆκαν** 238^{β} · 4. (;) **†ἄφηκεν** 298^{α} V.

ἀφόν V: αφού, μόλις, όταν 190$^{(2)}$. Βλ. και *ἀπείν, ἀφοῦ.*
ἀφότις V: αφού, μόλις 59$^{(1)}$, 421$^{(1)}$. Βλ. και *ἀπείτις.*
ἀφότου: χρον. σύνδ. 323$^{(1)}$ A, 388$^{(1)}$ V, 424$^{(1)}$ A. Βλ. και *ἀπείτις.*
ἀφοῦ V: χρον. σύνδ. 190^{1}. Βλ. και *ἀπείν, ἀφόν.*
ἄφτω: ανάβω (μτβ.) **-ουσι** (υποτ.) 94$^{(2)}$ A · **-αν** 472 V. Βλ. και *ἀνάφθω.*
ἀχῶ V: ηχώ, αντηχώ **-οῦσιν** (υποτ.) 90$^{\beta}$.

B

βάγια: παραμάνα· υπηρέτρια, ακόλουθος **-ιων** 119 A, **-ίων** 119 V.
βάλλω V/*βάνω* A: 1. βάζω **ἔβαλαν** 138$^{(2)}$ A, **ἐβάλαν** 179$^{\beta}$ · **βάλουν** 164 · φρ. **νὰ βάλω χέρα** 11, βλ. *χέρα* · 2. φορώ **βάλλουσιν** (υποτ.) 118$^{\alpha}$ V, **βάνουσι** 118$^{\alpha}$ A · **ἐβάλασιν** 145$^{\alpha}$ · **βάλουν** 144 · 3. δίνω, χαρίζω **βάλ(η)** 216 A, βλ. και *δίδω* · 4. (για ζάρι) δείχνω, φέρνω (στην πάνω έδρα) (;) **ἔβανεν** 298$^{\alpha}$ A, σημασ. άπαξ; Βλ. σχόλ.
βάνω: βλ. το προηγ.
βάρος: μτφ. 399$^{\beta}$.
*βάσανον V: (αιτιατ.) 490$^{\alpha}$ · βλ. *σάβανον.*
Βασιλέας/-ιάς: (για το Θεό) **-έα** (αιτιατ.) 254$^{\alpha}$ V, **-ιά** 254$^{\alpha}$ A · βλ. *Οὐράνιος.*
βασιλεία: 1. βασιλική/κρατική εξουσία, κυριαρχία **-είας** 299 A, **-ειᾶς** 301.
βαστῶ: (μτβ.) **-ῶ** 432$^{\alpha}$ · **-ᾶς** 105^{1} · **-οῦν** 187^{1} A, **-οῦσιν** 187^{1} V · (υποτ.) 478$^{\beta}$ A · **βάστα** 484^{2} A, 485 A, βλ. και *ἐπαίρνω* · **ἐβάστα** 372$^{(1)}$ V, **-αν** 372$^{(1)}$ A · **βαστοῦμαν** 248$^{\beta}$ · **-άξουν** 493$^{\beta}$ A.
βγαίνω V: †-η 458$^{\beta}$ · **-ουσιν** (υποτ.) 116 · **ἐβγῆκεν** 340$^{(2)}$, βλ. και *φαίνομαι* · **-αν** 185^{2} · **βγῆτε** 178. Βλ. και *ἐβγαίνω.*
βγάλλω/-νω V: **εἴχαμεν -λμένην** 306$^{\beta}$. Βλ. και *στέλλω* και *ἐβγάλλω.*
βεργετῶ V: χαρίζω **-έτα** 214^{1}. Βλ. και *ἀποθέτω.*
βία: 1. ορμή, βιασύνη **βία(ν)** 10 · 2. έκφρ. **ὡς ἀπὸ βιᾶς (μου)** ξαφνικά 31, πβ. Κριαρ., Λεξ. στη λ. (6β) · 3. δυσκολία: έκφρ. **μὲ βίαν πολλὴν καὶ κόπον** 37, [534].
βιάζω: 1. (ενεργ.) πιέζω, παροτρύνω **-εις** 447 A · **-ετε** 160 · **-η** 475$^{\beta}$ A · **ἐβίαζες** 447 V · **-άζαν** 128$^{\beta}$ · 2. (μέσ.) α΄) επείγομαι, βιάζομαι, σπεύδω **βιάζονται** 115$^{\alpha}$ V, **-ουνται** 115$^{\alpha}$ A, 149 A · **-ου** 478^{1} A · **-ετον** 373$^{\alpha}$ · **ἐβιάζονταν** 149$^{(2)}$ V · **-άσθην** 53$^{\beta}$ · β΄) φοβάμαι, ανησυχώ (γ΄ εν.) 319$^{\beta}$.
βιός, ὁ: περιουσία **βιόν** 141, 186, 213, 234, 259, 494 V, 513 V, 522 A, [548].
βλαμμένος A: (προκ. για τους νεκρούς) που έχει πάθει **-η** 502$^{\beta}$ · [**-ων** (ουσιαστικοπ.) 556$^{\beta}$], πβ. Κριαρ., Λεξ. λ. *βλάπτω* (μτχ.) · ο τ. άπαξ;
βλαμμός: βλάβη, φθορά **-όν** 507$^{\alpha}$ V, 516$^{\alpha}$ A · άπαξ;
βλέμμαν: (αιτιατ.) 282.
βλέπω: 1. βλέπω **-ω** 389, 465^{2} · **-εις** 402^{2} A · **-ει** 350 · **-οντα** 374^{1V} · **ἔβλεπα** 38 V, 385α V, 386$^{\alpha}$ V, 466$^{\alpha}$, 468$^{\alpha}$ V, 480 A, **ἤ-** 38 A, 385$^{\alpha}$ A, 386$^{\alpha}$ A, **τό (ἔ)βλεπα** 48$^{\alpha}$ · **ἔβλεπεν** 375$^{\alpha}$ A, **ἤ-** 375$^{\alpha}$ V · **εἶδα** 33, 44 ($^{\delta}$V), 61, 76 V, 82 V, 127^{1}, 149, 275, 277, 323 V, 455β V, 467, 471^{1A}, 473^{1A} · **-ες** 203^{1} V · **-ε(ν)** 376 A, 379$^{(2)}$, $^{\delta}$496 V · **εἴδαμεν** 365, **νά 'δαμεν** 251$^{(1)}$ · **εἶδαν** 142 ($^{\delta}$V), 330 ($^{\delta}$V), [553], †**ἐβλέψαν** 282$^{(1)}$ V · **ἰδῶ** 322 · **ἰδῆ** 113 A, **δῆ** 113 V · **δοῦμεν** 397$^{\beta}$ · **-σιν** 70$^{\beta}$ · φρ. **τὸ δεῖν** 53, **τὸ .. δεῖ** 372 · βλ. *τ(ό)+* · 2. προσέχω **βλέπε** 486 A, 510^{2} V, 519^{2} A · βλ. και *προσέχω.*

βόλτα A: στροφή, κυκλική κίνηση **-αν** 332· άπαξ; Βλ. και *γύρος*.
βούκινο(ν): **-α** 329^{α}.
βουλή A: άδεια **-ήν** 72.
βουλῶ: καταποντίζομαι, βουλιάζω **ἐβουλῆσαν** 428^{β}.
βουλώνω A: σφραγίζω **βούλωναν** 480^{α}.
βουνί(ν) A: βουνό **-ιά** 90^{α}· (αιτιατ.) 264, φρ. βλ. *ψαρεύγω*. Βλ. και το επόμ.
βουνό(ν) V: **-ά** (αιτιατ.) 264· φρ. βλ. *ψαρεύγω*. Βλ. και το προηγ.
βρέφος: (αιτιατ.) 372, 432.
βρέχει: απρόσ. 87^{β}· βλ. *συννεφιᾶ*.
βρίσκω: βλ. *εὑρίσκω*.
βροντᾶ: απρόσ. 87^{α}.
βροντή A: **-ήν** 355.
βρουχίζομαι: (για τη θάλασσα) βρυχιέμαι **ἐβρουχίσθη(ν)** (γ΄ εν.) 346^{β}.
βροχάδα V: (βρόχι· μτφ.) παγίδα (αιτιατ.) 194α^{β}.
βροχή V: **-ῆς** 355.
βρῶμα: τροφή· 1. (μτφ.) δόλωμα (αιτιατ.) 195^{β}, βλ. σχόλ.· 2. (προκ. για αρπακτικό) θήραμα, ψοφίμι (αιτιατ.) 203^{β}.
βυθός: **-όν** 363.

Γ

γάλα(ν): (αιτιατ.) 180^{β}.
γάμος: **-οι** 99.
γαμπρός A: **-ούς** 472^{2}.
γάρ V: ο αρχ. σύνδ. (εδώ χωρίς ιδιαίτερη σημασ.) 440.
†*γαρδινάρος* V: καρδινάλιος **-οι** 442^{β}· ο τ. όχι στο Κριαρ., Λεξ. λ. *γαρδινάλης*.
γδέχομαι: βλ. *(ἐ)γδέχομαι*.
γειτονιά A: **-ιές** (αιτιατ.) 96^{α}.
γέλιον: 268.
γελῶ: **-ᾶ** (υποτ.) 267^{α}· **-οῦν** (υποτ.) 194^{α}· βλ. *ἀμάτιν, ὀμμάτι(ν)*· **ἐγελοῦσαν** 343^{β} V.
γεμάτος: (+αιτιατ.) 24, βλ. σχόλ.
γεμίζω V: **ἐγέμισεν** 416$^{(1)}$.
γενεά V: γένος, σόι (αιτιατ.) 289.
γέννα: τοκετός **-αν** 431^{β}.
γενόμενα, τά: βλ. *γίνομαι*.
γεράκι(ν): **-ια** (αιτιατ.) 124, 248^{2}.
γέρνομαι: σηκώνομαι **-ουνται** 94 A· **γέρθημαν** 244.
γέροντας A: **-ες** (αιτιατ.) 125^{α}.
γεύ(γ)ομαι: τρώω **ἐγεύονταν** ^{δ}292^{2} V, **-γουντα** 292^{2} A· [**-τήκασιν** 554].
γεωργῶ: καλλιεργώ· (ενεργ. ως παθητ., απρόσ.;) **-εῖ** 133^{α} A, **-ᾶ** 133^{α} V· η χρήση άπαξ; Βλ. σχόλ.
γῆς, ἡ: (κλητ.) 110· **γῆν** 66, 138^{α}, 164^{α}, 247, 281 A, 490, 502^{α} A, 512^{α} A· **γῆς** (γεν.) †281 V, 320^{2}, 492.
γιά: πρόθ. +αιτιατ. 1. για (χάρη) 136^{2} A, 146^{2} V, 235^{2} A, 256 A· βλ. *λόγου σας*· 2. (αντί) για 270 A, [527]· 3. βάσει, λόγω, εξαιτίας [545^{2}], πβ. Κριαρ., Λεξ. *διά* (A΄ 1). Βλ. και *διά, ὀγιά*.
γιαγέρνω A: επιστρέφω (αμτβ.) **-γείρειν** 81^{β}. Βλ. και *γυρίζω, διαγέρνω*.
γιὰ νά A: 1. τελικός σύνδ. 508^{1}, 524^{1}· 2. αποτελεσματικός σύνδ. 504. Βλ. και *νά, διὰ νά*.
γιατί A: αιτ. σύνδ. 265^{1}, [528^{1}]. Βλ. και *διατί*.
γίνομαι: 1. πραγματοποιούμαι, συμβαίνω **-εται** 161^{α} A, 451^{α} A, ^{δ}494 V· **-ονται** 99^{1} V, 234 V, **-ουνται** 99^{1} A, 234^{α} A· **ἐγίνετον** (ως αόρ.) 161^{α} V, 389^{α} V, 401^{α}, **-το** 389^{α} A, ***γίνετον** 494 V· **τὰ γινόμενα** 403^{α} V, **τὰ γε-** 151^{α} A, 221^{α}, 446^{α} A: τα γεγονότα, τα συμβάντα, πβ. Φλώρ. 388 L *τὸ γινόμενον*, 388 V *τὸ γε-*· ο πληθ. άπαξ; **ἐγίνη** 365^{β} V, 447^{β} V, **-ένη** 365^{β} A, 447^{β} A· 2. (συνδετικό) **ἐγίνετον** (ως αόρ.) 399^{α}.
γλείφω: κατατρώγω **ἐγλείφασιν** 50^{2V}.
γλήγορος V: **-α** 503^{α}.

γλυκέα V: επίρρ. 75^{1}.
γλυκύς: 91.
γλώσσα: 246 A, 497 V, 503 A · **-αν** 440$^{\beta}$.
γνώμη: **-ης** 302$^{\beta}$ · βλ. *διπλός*.
γνωμιάζω V: υπολογίζω, λογαριάζω **ἐγνωμιάζασιν** 177$^{\alpha}$. Βλ. και *λογίζομαι*.
γνωρίζω: αναγνωρίζω **ἐγνώρισεν** 379, 380$^{\alpha}$.
γομάρι(ν): (μτφ.) φορτίο, βάρος (αιτιατ.) 202$^{\beta}$.
γονατίζω: (αμτβ.) **ἐγονατίσαμεν** 317$^{\alpha}$.
γοργόν: (επίρρ.) γρήγορα 269^{2}.
γραφή: επιστολή **-ές** (αιτιατ.) 485$^{\alpha}$.
(γραφιός) A: γραφέας, επιστολογράφος **-ιούς** 479, πβ. Κριαρ., Λεξ. λ. *γραφέος* · ο τ. άπαξ;
γράφω: **-ειν** 14$^{\beta}$ A, **-ει** (απαρέμφ.) 14$^{\beta}$ V · βλ. *τ(οῦ)*.
γυμνός A: (προκ. για σπαθί) **-ά** (αιτιατ.) 468^{2}.
γυναίκα: σύζυγος [535^{2}] · **-αῖκας** (αιτιατ. πληθ.) 512 V, 521 A · **-κῶν** 261.
γυρεύω: **-εις** 77$^{\beta}$ · **ἐγυρέψαν** 144$^{\beta}$ · **γυρέψουν** 184$^{\beta}$, 198$^{\beta}$ A.
γυρίζω · Α΄ μτβ. 1. περιτριγυρίζω **ἐγυρίζαν** 49$^{\beta}$ · **-ίσαν** 512$^{\beta}$ A · 2. γυρίζω καπ. πίσω · ανασταίνω **γυρίση** 82$^{\beta}$ V · η σήμασ. άπαξ; βλ. και *ἐγείρω* · Β΄ αμτβ. 1. περιστρέφομαι **-ζει** 134$^{\beta}$ · 2. περιοδεύω **-ζουν** 119$^{\beta}$ · **-ωμεν** 370$^{\alpha}$ · **-ζουν** 185$^{\beta}$ · 3. στρέφομαι προς καπ. κατεύθυνση **ἐγύρισαν** 455$^{\alpha}$ V, **-ίσαν** 155$^{\beta}$ A · φρ. **ὀμπρός ὀπίσω ἐγύρισα** 154$^{\alpha}$, βλ. *ὀμπρός* · 4. επιστρέφω **γύρισεν** 245 A · **γυρίσει** (απαρέμφ.) 81$^{\beta}$ V · βλ. και *γιαγέρνω*, *διαγέρνω*.
γύρος V: κυκλική κίνηση, στροφή **-ον** 332. Βλ. και *βόλτα*.

Δ

δακρύζω A: **ἐδάκρυσεν** 323^{2}.
δάκρυον: 268 · (αιτιατ.) 323^{2} V · **-α** 242 V, 276 A · (αιτιατ.) 181^{2}, 263 (Vδις), 383, 388 A, 393 V · **-ύων** 242^{2} A, 258, 393 A.
δακρυώνω V: δακρύζω **-η** 267$^{\beta}$. Βλ. και *ἀναδακρυώνω*.
δαπανῶ: φθείρω **-οῦν** 136$^{\alpha}$.
δάσος: 293$^{\beta}$.
δάφνη: **-ην** 491$^{\beta}$ V · **-ης** 491$^{\beta}$ A.
δέ V: το αρχ. μόρ. (εδώ χωρίς ιδιαίτερη σημασ.) **Ὅμως δέ** 169.
δείλη, ἡ A: δειλινό **-ην** 19. Βλ. και το επόμ.
δείλιν V: (αιτιατ.) 19. Βλ. και το προηγ.
δείχνω: 1. δείχνω, εκδηλώνω, παρουσιάζω **ἔδειξε(ν)** 325^{1} · **-αν** 277 · **ἐδείχθην** (γ΄ εν.) 294 A · 2. φαίνομαι **δείχνη** 45 · **ἔδειξεν** 341$^{(1)}$, 358, 454 · 3. προσποιούμαι **δείχνει** 265, 268 A, 269 A · **ἔδειχναν** 181$^{\alpha}$ V, **ἐδείχνασι** 181$^{\alpha}$ A · **ἔδειξαν** 183^{2}.
δέ(ν): 166 A, 176 V, 270, 342 A, 419 A, 420 A, 466^{1} A, 489, 493 A, 494 A, 497^{2} V, 499 A, 503^{2} A, 505 A, [526], [542^{1} (δις)], [543], [547], [552], [555^{1}]. Βλ. και *οὐδέν*, *οὐ(κ)*.
δένδρον: 25 V, 55 A, 63, **-όν** 44 V, 55 V · **-ον** (αιτιατ.) 27 V, 49, **-όν** 20 V, 21$^{\alpha}$ V, 32$^{\alpha}$ V, 37$^{\alpha}$, 47$^{\alpha}$ V · **-οῦ** 29$^{\alpha}$ V · **-ά** 89$^{\alpha}$ V, 90$^{\alpha}$ V. Βλ. και το επόμ.
δέντρον: 25 A, **-όν** 44 A · **-ον** (αιτιατ.) 27 A, **-όν** 20 A, 21$^{\alpha}$ A, 32$^{\alpha}$ A, 47$^{\alpha}$ A · **-οῦ** 29$^{\alpha}$ A · **-ά** 89$^{\alpha}$ A, 90 A. Βλ. και το προηγ.
δένω: **ἔδεσα** 21^{2}.
δεξιώτης: τοξότης **-η** (γεν.) 417$^{\beta}$ · πβ. Κριαρ., Λεξ. λ. *δοξότης*.
δεύτερον: επίρρ. 1. για δεύτερη φορά, ξανά 156^{2} V, 228 A, βλ. και το επόμ. · 2. κατόπιν, στη συνέχεια 290^{2}, 359.
δευτερορωτῶ V: ρωτώ για δεύτερη φορά **-ήξωμε** 228$^{\alpha}$ · άπαξ; Βλ. και το προηγ. και *ἐρωτῶ*.

δεύτερος: **-ον** (ουδ. αιτιατ.) 144^{α}.

δέχομαι: 1. υποδέχομαι **ἐδέχθην** (γ΄εν.) 36^{β}, **-θηκεν** 252^{α}, 364^{α}· 2. ***ἐδέχετον** 454^{α} A· βλ. *(ἐ)γδέχομαι.*

δηγοῦμαι A: **ἐδηγήθηκεν** 453^{α}.

[*δηνέρι(ν)*: (νόμισμα·) δηνάριο **-ια** (αιτιατ.) 550].

διά: 1. α΄) για 69^1 (δις^2), 193^1 V· β΄) για (χάρη) 103, 136^2 V, 146^2 A, †148^2 V, 235^2 V, 319^1 (δις), [532], [536], [544^1]· βλ. *λόγου σας*· γ΄) (αντί) για 270 V· δ΄) (προορισμός) για 439^2 A· 2. εκφρ. επιρρ. **διὰ τοῦτο** 369^1, 510^1 V, 519^1 A, **διὰ ταῦτα** γι' αυτόν το λόγο 410^1 A· 3. **διὰ** (+ουσιαστικοπ. απαρέμφ.) εξαιτίας του ότι, επειδή 458^1 A· 4. **διὰ νὰ**· βλ. λ. Βλ. και *γιά, ὀγιά, ὀδιά.*

διαβαίνω: 1. περνώ α΄) μτβ. **-ουν** 191^{β}· **ἐδιάβαινες** 101^{α} A· β΄) αμτβ. **διέβην** (γ΄εν.) 391 V, **ἐδιάβην** $391^{(1)}$ A· 2. περπατώ (αμτβ.) **διαβαίνουν** (υποτ.) 96 V. Βλ. και *περνῶ.*

†διαβατικός, ὁ A: περαστικός (;) (αιτιατ.) 195, η σημασ. άπαξ· βλ. σχόλ. Βλ. και *†ἀποδιαβατικόν.*

διαγέρνω V: επιστρέφω (αμτβ.) **διάγειρεν** 245· **-γείρουν** 321^{β}. Βλ. και *γιαγέρνω, γυρίζω.*

διάγω V: διαμένω, ζω **-οντα** (μτχ. άκλ.) $194\alpha^{\alpha}$.

διάκονος A: **-ους** 471.

διαλέγω: **ἐδιαλέξαν** 330^{β}.

διὰ νά: 1. (ως μόρ.) να α΄) +υποτ. αορ. 454^2 A, 461^2 V, 462 A· β΄) +παρατ. *249 V· 2. τελικός σύνδ. 434^1 V, 501 V· 3. αποτελεσματικός σύνδ. 494 A. Βλ. και *ν(ά), γιὰ νά.*

διασκελῶ: διασκελίζω, περνώ πάνω από **-οῦν** 191^{α}.

[*διάταξις/-η*: διαθήκη **-ιν** 525^{α}, 545].

[*διαταῦτος*: γι' αυτόν το λόγο 529^1], πβ. Κριαρ., Λεξ. λ. *γιαδαῦτος.*

διατί: αιτ. σύνδ. 176^1 V, 262^1, 265^1 V, 353^1, 420^2 A, 449^1, [541^1]. Βλ. και *γιατί.*

διδάσκω: δασκαλεύω **-ουν** 208^{β}.

δίδω: 1. [**-ει** 538]· **ἔδωκεν** 431^{α}, 433^{α} A· **δώκαμεν** 256 A· [**δώσω** 544]· **-ῃς** 438^{β}· **-ῃ** 216^{β} (Vδις)· **-ωμεν** †256 V· **-ουν** 310^{β} A, 481^{β}, **-ουσιν** 513 V, 522 A, [546]· **δῶσ'** 40^2, 108^2· 2. Φρ. απρόσ. α΄) **μᾶς ἐδόθηκεν νὰ** μας ήταν γραφτό να 369^{α}, πβ. Φαλιέρ., Ρίμ. (Bakk.-van Gem.) 8, 97· β΄) **νὰ δόθη(ν) λόγος κ'** να έβγαινε/έφτανε η είδηση ότι 250^1, η φρ. άπαξ; γ΄) **ἐδόθη λόγος μέσα τους/των** (V/A) $70^{(1)}$, βλ. *λόγος*· 3. (προκ. για όπλο) χτυπώ, πληγώνω **δώσῃ** 420 A· 4. (για μουσικό όργανο) ηχώ **ἐδώκασιν** $329^{(1)}$.

δικάζομαι V: 1. συνομιλώ, συζητώ (;) **ἀλλήλως ἐδικάζονταν** †225^{α}, πβ. Κριαρ., Λεξ. λ. *δικάζω* (Β΄2) και Δευτ. Παρουσία 19: *ἀλλήλους νὰ δικάζουνται*· 2. μιλώ **-άσθησαν** 273^{α}, πβ. Απόκοπ. Γλωσσάρ. και Διήγ. Βελ χ 37, 410, 411 · N^2 44, 53 · ρ 75 · Λ 79, 541 · η ακριβής σημασ. όχι στο Κριαρ., Λεξ.

δίκαιον, τό V: (αιτιατ.) 498. Βλ. και το επόμ.

δίκιον, τό A: (αιτιατ.) 504. Βλ. και το προηγ.

†δίκτυο(ν) V: **-α** 294.

δίνω· βλ *δίδω.*

διορθώνω V: **-σῃ** 310^{β}, βλ. σχόλ.

[*διότι*: 547^1].

διπλός: 1. **-ήν** 310 A· 2. έκφρ. **-ῆς τῆς γνώμης** της διγνωμίας 302.

δίστομος A: δίκοπος **-ον** (ουδ. αιτιατ.) 414^2.

διφορῶ: (μτφ. για γυναίκα) μένω έγκυος για δεύτερη φορά **ἐδιφοροῦσαν** $180^{(1)}$ V· **-ῆσαν** 180^1 A, πβ. Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ· άπαξ;

δίχ(α) A: (+γεν.) χωρίς 350.

δίχως: +αιτιατ. 78, 231^2, 232^2 A, 396, 506^2 V, 515^2 A, [533^2]. Βλ. και *χωρίς*.

διχῶς A: +αιτιατ. 72^2, 468.

διώχνω: κυνηγώ **ἔδιωχνα** $9^α$ V, **ἐδί-** $9^α$ A.

δοικῶ: 1. ενεργ. (γ΄εν.) αρκεί **-ᾶ** 165, 166 V · φρ. **τοῦτο δοικᾶ καὶ σώνει** 152, 226, βλ. *σώνω* · 2. παθ. α΄) (αμτβ.) περνώ τον καιρό/τη ζωή μου, ζω **-οῦνται** $147^β$ · β΄) (μτβ.) †492^2 V, βλ. σχόλ.

δοκῶ: 1. (γ΄εν.) μου φαίνεται καλό, μου έρχεται η επιθυμία, αποφασίζω α΄) απρόσ. **ἔδοξεν** $307^{1(V)}$ · β΄) προσωπ. **μ' ~ ὁ λογισμὸς** $278^{(1)}$, πβ. Απόκοπ. Γλωσσάρ. λ. *ἔδοξεν*, Κριαρ., Λεξ. λ. *διόχνει* · η χρ. άπαξ; 2. **†δόκησε** (προστ.) 478^2 V · 3. (παθ.) ***δοκοῦνται** 492 V, πβ. *δοικῶ* · βλ. σχόλ.

δολερός: δύστυχος, θλιβερός **-όν** (ουδ.) 404 A · (αιτιατ.) 410 A · **-ά** (αιτιατ.) $257^α$ V, †404 V. Βλ. και το επόμ. και *θλιβερός*.

δόλιος V: δύστυχος, καταραμένος **-ον** (ουδ. αιτιατ.) 244, 410. Βλ. και το προηγ.

δόξα: 409 · **-αν** 344 V · **-ας** 386^2 V, βλ. σχόλ.

δοξάζω: **-σουσιν** $501^α$ V, $507^α$ A.

δοξάριν: τόξο (αιτιατ.) $8^β$, 415.

δοξεύω V: (για μέλισσα) κεντρίζω **-η** $43^β$. Βλ. και *τοξεύω*.

δόχνει: βλ. *δοκῶ*.

δράκος V: **-ον** 61. Βλ. και το επόμ.

δράκων: **-οντ'** (αιτιατ.) 61 A · **-οντος** 65. Βλ. και το προηγ.

δρόμος: 1. πορεία 400(^{δ}V) · **-ον** 344 · **-ου** 326, 335 · βλ. ὁδός · 2. έκφρ. **τοῦ -ου τὴν στρατ<u>ία</u>ν** το στράτευμα του απλού λαού ή τον όχλο (;) 295 V, πβ. σχόλ. · βλ. και *κόσμος*.

δροσερός: **-ά** $91^α$.

δρόσος, τό: δροσιά 112.

δύναμαι: μπορώ **-αται** 81. Βλ. το επόμ.

δύνομαι: μπορώ **-ονται** $499^α$ V, **-ουνται** $493^α$ A, $505^α$ A · **-οντα** (μτχ. ενεργητ.) 457(^{δ}V). Βλ. το προηγ.

δ<u>ύο</u>: 1. 49, 73, 109, $312^α$(δις), 367 V, $382^α$ V, 387 V, 406^2, †$443^α$ V, [549] · 2. έκφρ. **εἰς ἕνα δ<u>ύο</u>** μεμιάς, ξαφνικά 415 V, η έκφρ. όχι στο Κριαρ., Λεξ. · άπαξ;

δύσπιστος A: απίστευτος **-α** (αιτιατ., ουσιαστικοπ.) 378 · πβ. Απόκοπ. (Α-λεξ., Στ.), σημ. 378, Κριαρ., Λεξ. στη λ. (2).

δωδεκάμηνος A: $134^α$. Βλ. και το επόμ.

δωδεκάπλοκος V: που αποτελείται από δώδεκα ενότητες · μήνες $134^α$ · άπαξ; Βλ. και το προηγ.

δῶμα: ταράτσα (αιτιατ.) $204^β$.

[*δώσιν, τό*: δώρο, χρήμα (αιτιατ.) 536^2], πβ. Κριαρ., Λεξ. λ. *δώσια, τά* (από το απαρέμφ. δώσει(ν)) · ο εν. τ. άπαξ;

E

ἐάν V: 166^1. Βλ. και *ἄν*.

ἐβγαίνω: **-ει** $448^β$ · **-ουσιν** (υποτ.) 116 A · **-ειν** $458^β$ A · **ἐβγῆκαν** 185 · **ἐβγῆτ'** 178 A · **ἔβγουν** 190 V. Βλ. και *βγαίνω*.

ἐβγάλλω/-νω V: **ἔχετε -μένους** $488^β$ V. Βλ. και *θάπτω* και *βγάλλω*.

ἐβδομάδα: **-αν** $176^β$.

ἐγγαστρώνομαι: **ἤμουν(α) -μένη** $426^β$.

(ἐ)γδέχομαι A: περιμένω **ἐγδέχετον** $^δ454^α$.

ἐγείρω A: ανασταίνω **-ρη** $82^β$. Βλ. και *γυρίζω*.

ἐγκαρδιακά V: (επίρρ.) αληθινά, ειλικρινά $197^α$. Βλ. και *καρδιά*.

ἐγκρεμνός: γκρεμός **-όν** 57 · **-οῦ** $56^α$.

ἐγώ: $46^{(1)}$, $53^{(1)}$, $63^{(2)}$, $76^{(1)}$ A, 277, 367 · **ἐμέ** $155^α$ A, $227^α$ A, $286^α$ A, 483 A,

ἐμέν 155^{α} V, 227^{α} V, 282, 286^{α} V, 455, **ἐμένα** 223^{β} A, **μένα** 69, 223^{β} V, 432^{β}, [527^{β}], **μ(ὲ)** 36, 43, 49, 57, 68, 73, 75 (δις), 128, †151 V, 154, 156, 158 (δις) A, 160, 169 A, 224, 278^{1}, 287 V, 426 A, 427, 429, 431, 433, 446 V, 447, 453 A, 455, 481 (δις), [540], **μ(ε)** 9 A, 33 A, 62^{α}, 65 A, 137 A, 428 A, 439 V, 445^{α} (^{δ}V), 460 A, †478 V· **μοῦ** 426 V, †454 V, **μου** 5, 9 V, 33 V, 40, 65 V, 77, 137 V, 152, 427, 428 V, 429, 455β V· **ἡμεῖς** 315$^{(2)}$ A, 371$^{(1)}$ V, 387$^{(2)}$ A, 524^{α} A, **ἐμεῖς** 249 A, 315$^{(2)}$ V, 351, 366^{α} A, 366$^{(2)}$ V, 371$^{(1)}$ A, 387$^{(2)}$ V· αιτιατ. δυνατ. **ἐμᾶς** 146 A, 148$^{(2)}$ A, 260$^{(2)}$, 315^{α}, 318 A, 424^{α} A, **μᾶς** 103^{α}, 146 V, 319, 366^{α} V, 439 A· αδύν. **μᾶς** 102, 104, 252, 283 (δις) V, 323, 363, 364, 366 A, 380, 392, 396, 307, 508 V, 509 V, 515 V, 517 A, 518 A, **μας** 361, 372^{β}, 379^{β}, 380^{β}, 388· γεν. δυνατ. **ἐμᾶς** 291^{1} A· γεν. (ή αιτιατ.) αδύν. **μᾶς** 147, 226, 227, 253, 284, 359, 360 A, 369, 394 A, 444 (δις), †479 V, **μας** 86, 87 A, 102^{β}, 103 A, 107 (δις), 108, 113^{α}, 147, 228, 249 V, 251^{β}, 351 V, 360 V, 384 A. Βλ. και *μου* κτητ.

(ἐ)δά: 1. α΄) τώρα †484β$^{(2)}$ V· έκφρ. **ἀπὸ 'δὰ** 288^{α} A· **τώρα 'δὰ** 288^{α} V· β΄) τότε 435$^{(1)}$ A, βλ. και *ἐκεῖ*· 2. εδώ 161, πβ. Κριαρ., Λεξ. στη λ. (3) και Φαλιέρ., Ιστ. (v. Gem.) (κριτ. υπ.) V 192, 195, 200· μάλλον ατυχής η ερμην. "τώρα" του Απόκοπ. Γλωσσάρ.

ἐδέτις: έτσι (ακριβώς) 436^{β}.

ἔδοξεν: βλ. *δοκῶ*.

ἐδῶ: τοπ. 78^{α} A, 106^{1}, 137, 451 A, βλ. και *ἐκεῖ*, 494^{1} A, 500 A.

[*εἴδησις/-η*: γνώμη, αντίληψη, στάση ή φήμη (;) **-ιν** 541], η σημασ. όχι στο Κριαρ., Λεξ.· άπαξ; Βλ. σχόλ.

εἰκόνα: ομοίωμα 297^{β}.

εἴκοσι: 367· βλ. *χρόνος*.

εἶμαι: 1. βρίσκομαι, υπάρχω **εἶσαι** 77· **εἶν(αι)** 291 A, 495^{2} A, **'ναι** 291 A, **ἔναι** 122, 291 V· φρ. **ἂν ἔν' καὶ** 103 V, βλ. *ἄν και ἀνέ(ν)*· **εἶν(αι)** (πληθ.) 89, 91^{1}, 147, 494 A, 503^{β} V, 509^{β} A, **'ναι** 512 A· **εἶσαι** (υποτ.) 210 V, **νά 'σαι** 210 A· **νά 'ναι** 336· **ἦτον** 56^{1}· **ἦσαν** 142, **ποῦ 'σαν** †376^{β}V· 2. (συνδετικό) **εἶναι** 402^{2} V, **ἔν(αι)** 208 (Vδις), 241 (Vδις)· βλ. *τίς*, 290 V, **'ναι** 504^{β} V, 510^{β} A· **νά 'σθ(ε)** 384 A, **'στ(ε)** 384 V· **ἤμουν** 367$^{1(V)}$, [528]· **ἦτον** 24^{1}(δις$^{(2)}$), 25, 176 V, 297$^{1(V)}$ (δις$^{2(V)}$), 299^{1} A, 301$^{1(V)}$, 303, 409· 3. (βοηθητικό) **εἶναι** 502$^{(2)}$ A· (πληθ.) 498$^{(2)}$ A· **ἤμουν** 8, 426^{2} A, **-να** 426^{2} V· **ἦτον** 501 A.

[*εἱμή*: παρά μόνο, εκτός 556^{1}].

εἰς/σ-/σ': 4, 5 A· βλ. σχόλ., 7 (δις^{2}), 19^{2}, 21, 22, 27^{2}, 32^{2}, 37 A, 38, 42, 47^{2} V, 51^{1}, 54, 55, 56 (δις$^{(2)}$), 60, 61^{2}, 65^{2}, 66 (δις^{2}), 67^{2}, 71, 78^{2}, 80, 81, 101^{1} (δις^{2}) V, 106, 108, 109 (δις^{2}) A, 116, 118^{2}, 122 (Aδις), 123^{2}, 138 (δις), 142, 146$^{(1)}$, 158^{1} (δις^{2}), 164, 168^{2}, 170^{1}, 184, 185$^{(1)}$, 194α$^{(1)}$ (δις) V, 196, 198 A, 203, 204 (†Vδις), 205^{2}, 209, 210(δις), 212 A, 214, 216, 218 (^{δ}V), 219^{1}, 222^{2}, 227 V, 231 A, 247^{1} (δις^{2}), 249^{2} A, 251^{2}, 252^{2}, 262, 264 (δις$^{(2)A}$), 266$^{(2)}$, 275, 280, 281 A, 282 A, 303$^{1(V)}$, 304, 307^{2}, 318, 322$^{(1)A}$, 332 A, 337$^{(2)}$, 338 A, 340$^{(1)}$, 349^{2}, †350$^{(2)}$ V, 352^{1}, 357^{2}, 363$^{(1)}$, 364, 371, 375, 382, 387(δις), 392^{1}, 396^{1}, 397 A, 405, 411^{1} (δις$^{(2)}$) A, 415^{2} V, 417 V, 422, 425, 427, 431, 434, 435, 438, 439$^{(1)}$, 442 V, 447$^{(1)}$ A, 449, 458$^{(2)}$ A, 465$^{(1)}$, 472$^{(1)A}$, 473^{2} V, †484β V, 488, 493^{1} A, 495 A, 496 A, 496 V, 502 A, 503 V, 505 V, 509 A, 511 V, 512 A, 514 V, 520 A, 523 A, [525], [537]. Βλ. και *μέσα, πρός*.

εἷς, μία, ἕνα: 1. αόρ. αντων. α΄) ως ουσ. (αρσ.) **εἷς** 285^2, 463$^{(2)}$· έκφρ. **ὁ εἷς τὸν ἄλλον** (αλληλοπαθ.) 113· **ἕνα** 224$^\beta$· (θηλ.) **μίαν** (ως χρον. επιρρ.) 3^1, βλ. *μίαν*· β΄) επιθετ. (αρσ.) **εἷς** 435 V (;), βλ. 2.· (θηλ.) **μία** 176^2(δις) V, 419 A· **μίαν** 387· (ουδ.) **ἕναν** (αιτιατ.) 194$^{(1)}$, 267$^{(1)}$· 2. αόρ. άρθρ. (αρσ.) **εἷς** 435 V (;), βλ. 1.β΄)· (θηλ.) **μία** 341 V· πβ. Κεφ. 3. Β. § 1.2.· 3. αριθμτ. (αρσ.) **ἕναν** 312$^\beta$ V, **-α** 312$^\beta$ A· (θηλ.) **μίαν** 340· βλ. Κεφ. 3. Β. § 4.8.2, 405^2 (δις)· (ουδ.) έκφρ. **εἷς ἕνα δύο** 415 V, βλ. *δύο*· **τὸ ἕνα** (αιτιατ.) άσος (του ζαριού) 298$^\beta$ A.

είσβαίνω A: μπαίνω (μέσα)· επιβιβάζομαι **-έβη(ν)** (γ΄εν.) 315, 324$^\beta$· η σημασ. όχι στο Κριαρ. Λεξ. στη λ. Βλ. και *σεβαίνω*.

είσμίον V: μεμιάς, αμέσως 214^2· πβ. Κριαρ., Λεξ. λ. *ζιμιό(ν)*. Βλ. και *σύντομα*.

εἴτι: ό,τι 108$^{(1)}$, 392 V. Βλ. και *ὅ,τι*.

ἐκ: 1. +αιτιατ. 39 A, 132^1 A, 138^1, 190 V, 211 A, 306 V, 312, 334^2 A, 398^1 V· βλ. σχόλ., 440 A, $^\delta$458$^{(2)}$ V, †479 V, 479^2 A· 2. +γεν. 76 A, $^\delta$292 V, [556^2], **ἐξ** +γεν. 168, 206, 288, †478 V, βλ. *ἀνάγκη, ἀρχή*. Βλ και *ἀπό, ὀκ*.

ἐκβαίνω: βλ. *ξεβαίνω*.

ἐκεῖ: 1. τοπ. 23, 54 A, 67$^{(1)}$ A, 205 ($^\delta$V), 291^1 V, 294^1, 451 V· βλ. και *ἐδῶ*, 467^1, 471^1 V, 473^1 V, [534^1]· 2. (χρον.) τότε 345$^{1(V)}$, 435$^{(1)}$ V· βλ. και *(ἐ)δά*. Βλ. και *ἀπέκει, ἀπόκει*.

ἐκεῖθεν: από πέρα, από την άλλη μεριά 466$^\beta$.

ἐκεῖθες: (προς τα) εκεί 80$^\beta$.

ἐκεῖνος: **-οι** 155$^{(1)}$, 227$^{(1)}$, 384$^\beta$· **-ους** 122$^\beta$· **-η** 387 A. Βλ. και *κεῖνος*.

ἐκκλησιά: χριστιανικός ναός **-ιάν** 118, 212$^\alpha$ A, 214$^\alpha$ V, **-ία** 216$^\alpha$ V· **-ιές** 93$^\alpha$, 190$^\alpha$ A· (αιτιατ.) 186$^\alpha$, 190$^\alpha$ V, 199$^\alpha$, 212$^\alpha$ V, 214$^\alpha$ A, 216$^\alpha$ A, 471$^\alpha$· βλ. σχόλ., 472$^\alpha$ V.

ἐλασιά: κωπηλασία **-ιάν** 331· βλ. *στρώνω*.

ἐλαφίνα: (αιτιατ.) 9$^\beta$. Βλ. και *λάφι(ν)*.

ἐλεεινός A: αξιολύπητος, οικτρός **-ή** 503$^\alpha$. Βλ. και *ταπεινός*.

ἐλεημοσύνη A: ευσπλαχνία, έλεος, χάρη **-ην** 508$^\beta$.

ἐλικιά: κορμί, ανάστημα 245· **-ιάν** 231 V, 232 A.

ἐλπίζω: νομίζω, πιστεύω [**-ει** 545]· **ἤλπιζα** 55$^\alpha$· **-εν** 374$^\alpha$.

(ἔ)μπα, τό: (ουσιαστικοπ. προστ.) είσοδος **τό 'μπα** (αιτιατ.) 69· πβ. Φαλιέρ., Ιστ. (v. Gem.) 77, 81 *τὸ ἔλα*, 392 *τὸ ἔβγα* και Ερωτόκρ. Δ΄ 1724 *τό 'βγα*.

ἐμπαίνω: **νὰ ἐμπαίνουσιν** 116$^{(1)}$ A· **ἔμπα** 438^1 A, βλ. και *ὑπά(γ)ω*· **ἐμπῆκα** 66$^{(1)}$· **-εν** 72$^\beta$, 360$^{(1)}$ V, ***ἔμπηκεν** 417$^\alpha$ V· **νά ἔμπη** 112$^{(1)}$ A, **νά 'μπη** 112$^{(1)}$ V· **νά 'μπουν** 112 A. Βλ. και *μπαίνω*.

ἐμπρός: 1. επίρρ. 351^2 A· 2. ως πρόθ. 455β^2 V. Βλ. και *ὀμπρός*.

ἐνάντιον A: 1. επίρρ. †415^2· 2. ως πρόθ. 353^2, 390. Βλ. και το επόμ.

ἐναντίον V: επιρρ. έκφρ. (ως πρόθ.) **ἀπὸ ~** κόντρα σε 353, η έκφρ. όχι στο Κριαρ., Λεξ.· άπαξ; Βλ. και το προηγ.

ἔνταλμα V: μήνυμα, είδηση (;) **-άλματα** (αιτιατ.) 456$^\alpha$, πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ.· η σημασ. άπαξ; Βλ. και *εντύλιμα*.

†ἔντιμος A: **-τάτους** 386^1.

ἐντός: έκφρ. **τὰ ἐντός μου** τα σπλάχνα 429· ο τ. όχι στο Κριαρ., Λεξ., πβ. όμως αυτ. λ. *έντος, το* "εντόσθια". Ο πληθ. τ. άπαξ;

ἐντροπή: (αιτιατ.) 181 V, **-ήν** 266· **-ῆς** 181 A.

εντύλιμα A: μπλέξιμο, μπέρδεμα (;) **-ίματα** (αιτιατ.) 456$^{\alpha}$· πβ. Απόκοπ. (Παναγιωτ.) A, σ. 153. Η λ. όχι στο Κριαρ., Λεξ.· πβ. όμως αυτ. λ. *εντυλίσσω* (Β΄)· άπαξ; Βλ. και *ένταλμα*.
έξ: βλ. *έκ*.
έξαγοράρης: εξομολογητής, πνευματικός **-ην** 201$^{\beta}$.
έξαίρετος: εξαιρετικός, εκλεκτός **-ον** (ουδ. αιτιατ.) 20$^{\alpha}$.
έξαπορῶ: (+απαρέμφ.) αδυνατώ να 14^{2}· ατυχής η ερμηνεία "απορώ" στο Απόκοπ. Γλωσσάρ.
έξαστερία: νυχτερινή αιθρία 341$^{\alpha}$ V, 345$^{(2)}$. Βλ. και *ξαστεριά*.
έξεζαρώνω V: ξεσφίγγομαι, ανοίγω **-ση** 509: φρ. βλ. *ξεζαρώνω*.
έξεζωνάτος A: ξεζωσμένος **-οι** 220^{2}. Βλ. και *ξεζώνατος*.
έξενίζομαι A: (αμτβ.) εκπλήσσομαι· **-οντα** (μτχ. ενεργητ. ως επίθ.) έκπληκτη 384$^{\alpha}$· άπαξ στο Κριαρ., Λεξ. λ. *ξενίζω* I Ενεργ. Β΄ (Αμτβ.). Βλ. και *ξενίζομαι*.
έξετρέχω A: ενισχύω (οικονομικά) **-ουν** (υποτ.) 186. Βλ. και *ξετρέχω*.
έξι: 1. (για ώρα) 189· 2. (για ζάρι) εξάρα **τὰ ἔξι** 298$^{(2)}$ A.
έξοδιάζω: βάζω κάπ. σε έξοδα **-ει** 269$^{\beta}$· πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ. (I A΄3)· η μτβ. σημασ. άπαξ;
έξορθώνω V: ετοιμάζω **-ση** 310, πβ. Κριαρ., Λεξ. στη λ. (I A΄4) και Ριμ. Βελ. (Bakk.-v. Gem.) ρ 664· βλ. σχόλ.
έξω: 328 V, 440 A. Βλ. και το επόμ.
έξωθεν A: έξω 328 A. Βλ. και το προηγ.
έορτή: **-ή(ν)** 189.
έπαίρνω: **ἔπαρ'** 484^{1} (Vδις^{2}), 485^{2} V. Βλ. και *βαστῶ, παίρνω*.
έπάνω V: ως πρόθ. 390^{2}· βλ. *σεβαίνω*.
έπεθυμῶ: **-ᾶ** 266$^{\alpha}$ A· **-οῦσαν** 178$^{\beta}$.
έπειτα A: 382$^{(1)}$, Φαλιέρ., Ιστ. (v. Gem.) (κριτ. υπ.) V 217· η λ. στο L-S, αλλά όχι στο Κριαρ., Λεξ.
έπιθυμῶ: βλ. *έπεθυμῶ*.
έπιλαλῶ: βλ. *πιλαλῶ*.
έπιλογήθ-: βλ. *άπιλογοῦμαι*.
έπτά: 189$^{\alpha}$.
(έ)ράγη(ν): βλ. *ραγίζω*.
ἔρχομαι: **-εσαι** 85$^{\alpha}$· **-ονται** 250$^{\alpha}$ V, **-ουνται** 250$^{\alpha}$ A· **-οντα** (ενεργητ. μτχ.) 397^{1} V, **-ας** 397^{1} A· **ἤρχετον** 372$^{\alpha}$, 466$^{(2)}$· **ἔρχονταν** 353$^{\alpha}$ V, **ἤρχουντα** 353$^{\alpha}$ A, **-οντο** 468$^{(2)}$ V· **ἦλθες** 79$^{\beta}$· **-εν** 465$^{\beta}$ V, **ἦρθεν** 380^{2} A, 465$^{\beta}$ A· **ἤλθασι(ν)** 73$^{\alpha}$· **νά 'ρθη** 45$^{\beta}$, 515 V· **νὰ 'ρθοῦν** 321$^{\alpha}$, **νά 'ρθουν** 322$^{(1)}$ V, 460$^{(2)}$ A, **'λθουν** 460$^{(2)}$ V.
έρώτημα(ν): ερώτηση, ερώτημα (αιτιατ.) †151$^{\alpha}$ V, 156$^{\alpha}$ A, 238 V, 281$^{\alpha}$, 423$^{\alpha}$, 459$^{\alpha}$ A· βλ. *άκούω*. Βλ. και *ρώτημα(ν)*.
έρωτῶ: **-ᾶς** 290$^{\alpha}$ A· **-ᾶτε** 159$^{\beta}$· **-οῦν** (υποτ.) 193$^{\alpha}$ A· **-ησες** 287$^{\alpha}$ V, 446$^{\alpha}$ V· **-ε(ν)** 388$^{2(A)}$, 392$^{\alpha}$, †423^{2} V· **-ήσαμεν** 422$^{\alpha}$ A· **-ετε** 169$^{\alpha}$ A· **-ησαν** 237$^{\alpha}$ V, **-ήσασιν** †422$^{\alpha}$ V· **-ήσωμεν** 228$^{\alpha}$ A, βλ. και *δευτερορωτῶ*· **-ήσουν** 154, 455$^{\beta}$, **-ήσουσιν** 224$^{\alpha}$. Βλ. και *ρωτῶ*.
έσπέρα: **-αν** 405$^{\beta}$.
έσπερώνει: βραδιάζει **-έρωσεν** 340$^{\alpha}$.
έσύ: 1. **κ' ἐσύ** 422$^{(2)}$ A· **ἐσέ** 397$^{\alpha}$ A, **ἐσέν** 320, 397$^{\alpha}$ V, **σὲ** 209, 215 (δις), 290 V, 397, 447 A, 486 V, 506 V, 510 V, 515 A, 519 A, [529], [535], **σε** 446· **σοῦ** 213 V, 287, 290 A, 447 V, 486 A, [555], **σ'** 213 A, **σου** 485$^{\beta}$· αιτιατ. **ἐσᾶς** 135$^{(2)}$, 140 V, †141$^{(2)}$ V, 172$^{(2)}$, 179 A, 233$^{\alpha}$ A, 236$^{(2)A}$, [531^{1}], **σᾶς** 179 V, 235$^{\alpha}$ A, 386 V, **σας** 165· γεν. (ή αιτιατ.) **σᾶς** 166 (Aδις), **σας** 235$^{\alpha}$ V· γεν. **σᾶς** 169, **σας** 191, 390$^{\alpha A}$· 2. φρ. **ζῶντα(ς) σας** 177, βλ. *ζῶ*· 3. γεν.

ως κτητ. αντων. **τὴν ἐσᾶς ὁμάδαν** 175.

εταίριν A: η σύζυγος 170^{β}. Βλ. και *ταίρι(ν)*.

ετότε V: 335^{β}. Βλ. και *τότες* και *τότ(ε)*.

ευαγγέλιο(ν): **-ια** (αιτιατ.) 193.

ευγενειά A: αρχοντική καταγωγή **-άν** 289, βλ. *κατά*.

ευδιά: καλοκαιρία 341.

ευθύς: επίρρ. $13^{(1)}$, $35^{1(V)}$, $355^{(1)}$, 429^{1}.

ευκαιραίνω A: αδειάζω **-αίρεσεν** $416^{(1)}$.

**ευπρεπισμένος* V: βλ. *ευτρεπισμένος*.

[*εύρεμαν*: εύρημα· (μτφ.) ανέλπιστο αγαθό (αιτιατ.) 533^{α}], πβ. Κριαρ., Λεξ. λ. *εύρημα(ν)*· η σημασ. άπαξ;

ευρίσκω/βρίσκω: **ηὗρα** $20^{(1)}$· **-ε** $361^{1(V)}$· **-αμεν** 253^{α} V, **εὗ-** 253^{α} A· **εὕρη** 272, **'βρη** 508 A· [**βρῆτε** 533]· **ευρίσκεται** 213^{α}.

ευτειάζω: βλ. *φτιάνω*.

ευτρεπίζω A: εφοδιάζω, εξοπλίζω **-έπισεν ἀπ'** (με) 313^{α}. Βλ. και *αρματώνω*.

ευτρεπισμένος V: στολισμένος (;) **-ους** $^{(\delta)}469^{1}$· Κριαρ., Λεξ. λ. *ευτρεπίζω* (ΙΙ· μτχ.) έχει μόνο τη σημασ. "έτοιμος", πβ. όμως αυτ. (ΙΑ΄2α,β). Η σημασ. άπαξ;

ευχή: $399^{(1)}$· **-ήν** 398^{α} A.

εύχομαι: (μτβ.) προσεύχομαι για κάπ., δίνω την ευχή μου σε κάπ. **-ίστηκεν** 323^{α}.

εφτ(ε)ιάνω: βλ. *φτιάνω*.

έχω: [555]· **-ει** 162, 269 V, 507 V· **-ετε** 459^{1}, 488^{α}· **-ουν** 114, 137^{2}, 139^{β}, $174^{1(A)}$, 201^{1}, 219^{β}, 490, 492^{2} A, 516 A, [**-ουσιν** 552^{α}]· **νά 'χω** $7^{(1)}$ V, 434 V· **ἔχη** $216^{(2)}$ V, 466 V· **-ωμεν** 108^{α}, 524 A· **νά 'χουν** $121^{(1)}$, $470^{(1)}$ A, **νὰ ἔ-** $470^{(1)}$ V, **νά 'χουσιν** 123 V· **εἶχα** $7^{(1)}$ A, 76^{β}, 385 (δις), [541^{β}], [542^{β}], [543^{β}]· **-ε(ν)** $25^{(2)}$, 26^{1}, $34^{(1)}$, $368^{(2)}$, 420 A, 466 A, $475^{(1)}$ A· **-αμεν** $305^{1(V)}$· **-ασιν** 406, **-αν** $442^{(1)}$ A, 443^{β}, 468 V, [554]· [(βοηθητικό) **κακά 'χα καμωμένα** 528 A].

Z

ζαγάρι(ν): κυνηγετικό σκυλί **-ια** 249^{β}.

ζαρώνω V: (μτβ.) μαζεύω (προκ. για τα χέρια) **-σουν** 500^{β}· η σημασ. όχι στο Κριαρ., Λεξ.· άπαξ; Βλ. και *μαζώνω*.

ζητώ: †**-οῦσιν** 478^{β} V· **-ᾶ** (υποτ.) 476^{α}· **ἐζήτα** 57^{β}· [**ζητήση** 540].

ζυγώνω: κυνηγώ **-ουν** (υποτ.) 124^{β}.

ζω: **ζῆτε** [531^{β}]· **ἐζοῦμαν** 126· **-σαν** 375^{β}, 500 A· **ἔζησαν** 176^{α} A, **ἐζήσασιν** 175· **ζήσης** 228^{β} V· φρ. **ζώντα(ς) σας** όσο/ ενώ ζούσατε 177^{1}.

ζωνάριν A: (αιτιατ.) 493^{2}.

ζωντανός: [1. επιθετ. 528^{α}]· 2. ουσιαστικοπ. **-οί** 102· †**-ούς** 479^{α} V· **-ῶν** 85.

ζώνω: **ζωσμένος ἤμουν** 8^{1}.

ζῶσις/-η A: ζώνη **-ιν** 7.

H

ή: 1. ή 145^{1}, 148^{1}, 176 A, 189 A, 255^{2} V, 524 A, [535]· 2. και 87 A, 105 V, πβ. Πουλολ. (Τσαβαρή) 259, Κριαρ., Λεξ. στη λ. (4)· 3. και/ή (;) 103^{2}, πβ. Πτωχολ. (Κεχ.) α (κριτ. υπ.) V 563· βλ. σχόλ.

ηδονή: ομορφιά, χάρη **-ην** 29.

†*ηλικία* V: κορμί, ανάστημα **-αν** 502.

ήλιος: 304, 410, 449^{2}· **-ον** 489· **-ίου** 112.

ήμερα: ήρεμα 75^{2} ($^{\delta}$V).

ημέρα: 58 V, *75^{2} V, 451^{2}· **-αν** 176^{2} A· **-ες** (αιτιατ.) 206^{β}. Βλ. και *μέρα*.

ημπορώ: 1. α΄) +νά +υποτ. **-εῖ** 82^{2} A· β΄) +απαρέμφ. 497 V, 503 A· 2. (μτβ.) †**-οῦν** 234^{α} V, βλ. σχόλ.

ηξεύρω: ξέρω 160 A· **-ετε** 161 (A^{1})· **ἤξευρε(ν)** 375. Βλ. και *ξεύρω*.

Θ

θάλασσα: 346 V, **-σσ'** 346 A · **-άσσου** 395 A.
θάνατος: 400(δV) · **-ον** 338, 351α, 407², 431² · **-άτου** 362 A.
θανατώνω A: **εθανάτωσεν** 420.
θάπτω/-φτω: **έθαψεν** 261 V, βλ. σχόλ. · **έθαψαν** 104α V, 179α V, **εθάψασιν** 104α A, 179α A, **εθάψαν** 138 · **θαφή** 162α · **ταφούμεν** 369β A, βλ. σχόλ.
θαρρετά A: βέβαια, σίγουρα · φρ. **ως ~ κρατούμαν** πιστεύαμε (στα) σίγουρα (να), (το) θεωρούσαμε βέβαιο (ότι) 352, βλ. σχόλ.
θάρρος: 1. θάρρος, εμπιστοσύνη, πίστη (αιτιατ.) 256β · 2. θράσος, αναίδεια (ονομ.) 261β · 3. (;) (ονομ.) 122 A, βλ. σχόλ. Βλ. και *θράσος*.
θαρρώ: νομίζω 445 · [**-όντας** 527¹].
θαυμάζω: απορώ, διερωτώμαι **-η** 374β.
θέλημα: εντολή (αιτιατ.) 334α.
θέλω: 1. επιθυμώ **-ει** 40β, ***450**β V · **-ουσιν** 461 A · **ηθέλησεν** 436α V · **θελήσουν** 461 V · 2. (βοηθητικό σε περίφραση του μέλλ.) +απαρέμφ. αορ. **θέλω** 169², 287² · [**-ετε** 534].
θεμελιώνω A: (μτφ.) **εθεμελιώσασιν** 411α · φρ.: βλ. *χιόνι(ν)*, **θεμελί<u>ω</u>σαν** 413.
Θεός: **-όν** 201 V, 501 V, 507 A · **-ού** 212.
θερίζω: (μτφ.) **εθερίσαν** 407β.
θέτω: Α΄ (μτβ.) τοποθετώ, βάζω 22² · **εθέκασιν** 275⁽¹⁾ · Β΄ αμτβ. 1. πλαγιάζω, ξαπλώνω **έθηκα** 4¹ V, **ήθεκα** 4¹ A · 2. χαμηλώνω **θέση** 52β, πβ. Κριαρ., Λεξ. στη λ. (Β΄β) · η σημασ. άπαξ;
θλιβερός A: **-ά** (αιτιατ.) 257α. Βλ. και *δολερός*.
θλίβω: 1. **έθλιψεν** 261 A · **θλίβονται** 103 V, δ176α V, **-ουνται** 103 A · ***-οντα** (μτχ. ενεργητ.) 176α V · †**εθλίβησαν** 421⁽²⁾ V, βλ. και *κλαίω* · 2. (μτχ. παρκ.) αυτός που πενθεί **θλιμμένων** 105β, πβ. Απόκοπ. Γλωσσάρ. · βλ. σχόλ.
[*θνήσκω*: πεθαίνω **θάνη** 538β], πβ. Κριαρ., Λεξ. στη λ. (· μτχ.) και Διγ. (Trapp) Gr. 295 *θανούσαν* (μτχ.) · ο τ. άπαξ;
θρασ<u>έα</u> V: με θρασύτητα, άγρια 444².
θράσος: 1. θάρρος, τόλμη, εμπιστοσύνη (αιτιατ.) 9 · 2. (;) (ονομ.) 122 V, 294β · βλ. σχόλ. Βλ. και *θάρρος*.
θρηνίζομαι V: (αμτβ.) θρηνώ **εθρηνίστημαν** 388α · †**-ίστηκαν** 421α. Βλ. και το επόμ.
θρηνώ A: αμτβ. 1. **εθρηνήσαμεν** 421α · 2. παθ. = ενεργ. **-άτον** 403β. Βλ. και το προηγ. και *λυπούμαι*.
θυγατέρα: **-α(ν)** 406β.
[*θύμησις/-η*: σκέψη · φρ. **έχ(ω) -ιν** σκέφτομαι, λογαριάζω, υπολογίζω 543, 552] · πβ. Κριαρ., Λεξ. στη λ. (1β).
θυμός: **-όν** 36α.
θυμούμαι: 1. **-άστε** 132 V, **-άσθε** 132 A · **-ούνται** 102 V, 135β (δV), 148β A, 236β, **-ούντ'** 102 A · **-ηθούσιν** 509β V, 518β A · 2. έχω κατά νου, σκοπεύω · αποφασίζω **εθυμήθην** 3β · 3. μου έρχεται μια σκέψη/ιδέα · αποφασίζω **εθυμήθην** 130β.
θωρώ: 1. βλέπω, κοιτάζω, αντικρίζω 389 · **-ούν** 231 V, 232 A, 494α V, 499α A, **-ούσιν** 489β · **-ούν** (υποτ.) 230α · **-όντα(ς)** 482 · **εθώρουν** 385β · **-ούμαν** 351β · **-ούσαν** 499β A, **θω-** 483β A · 2. νομίζω, πιστεύω **θωρώ** 155 V, 334 V · 3. υπολογίζω, σκέφτομαι **-ούν** 234 A.

I

ίντα; V: 1. τί; 209 · 2. γιατί; 428. Βλ. και *τίς;*.
Ιορδάνης, ο· ο Γαλαξίας **~ ποταμός** 88.

ιππάριν: (μικρό φορτηγό) άλογο (;) †298 V, 300$^{\beta}$ A · βλ. σχόλ.
ίτις: έτσι 193α^{1} V, 205^{1} V, 257$^{(1)}$, 286$^{(2)}$ A, 351^{1}, 386$^{(1)}$ V, 424^{2} A, 431$^{(1)}$. Βλ. και *ούτως*.

K

καβαλάρης: **-ους** 469$^{\beta}$.
καβαλικεύω V/*-εύγω* A: **εκαβαλίκευ(γ)α** (μτβ.) 6$^{\alpha}$ · **καβαλικεύ(γ)αμεν** 248$^{\alpha}$.
καθάρια: ξεκάθαρα · αναμφισβήτητα, αληθινά 250$^{\beta}$.
καθ<u>εεί</u>ς V: 474$^{\alpha}$. Βλ. και το επόμ.
καθείς: 368, 474$^{\alpha}$ A, 475 A · **-ένα(ν)** 381 · **-ενός** 170 · **-ένα** (ουδ.) 28$^{\beta}$. Βλ. και το προηγ.
καθημερνό(ν): επίρρ. **-ό** 504$^{\alpha}$ V, **-όν** 510$^{\alpha}$ A.
καθίζω: αμτβ. **-ουν** 203^{2} V · **εκάθιζα** 38^{2} · **-ίσασιν** 330$^{\alpha}$, 473$^{\alpha}$ V, **εκάτσαν** 184$^{(1)}$ V · **κάτσουν** 184 A, 473 A.
κάθομαι: **-εσαι** 428$^{\alpha}$ · **-ονται** 146$^{\alpha}$ V, **-ουνται** 146$^{\alpha}$ A, 198^{1} A · **-εσαι** (υποτ.) 209 · **εκάθετον** 33$^{\alpha}$.
καθούρι(ν): καταιγίδα 355, 359$^{\beta}$ V · (αιτιατ.) 359$^{\beta}$ A · "ομίχλη" στα Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ. (2).
καθρέπτης V: (μτφ.) ομοίωμα 297. Βλ. και το επόμ.
καθρίπτης A: καθρέφτης (μτφ.) 297 · βλ. το προηγ.
κ(αί): **A′** σύνδ. 1. παρατακτικός α′) (συνδετικός) και **συχνότ.**: 4^{2} A, 10^{2}, 12^{1} V, 14^{1} (δις), 15, 16^{1} (δις^{2}), 18, 20^{1} (δις^{2}), 21^{2}, 22^{1}, 24^{2}, 25^{2}, 26^{2} .. 470, 471, 472^{1} A, 472 V, 474, 476^{2} V, 480^{2}, 482^{2}, 483^{2} A, 484β^{2} V, 491.. · βλ. επίσης Κεφ. 3. C. § 7.1.1 · β′) (μεταβατικός) (και) **συχν.** (ειδικά στο V): 13^{1}, 17^{1}, 19^{1}, 23^{1} V, 27^{1} .. 472^{1} V, 475^{1} A, 476^{1} V, †476β^{1} V, 479^{1} A, 480^{1} V, 485^{1}, 486^{1} V.. · βλ. επίσης Κεφ. 3. C. § 7.1.2 · γ′) ("πλεοναστικός") 100, 179 A (;), 209 V, 233 V, 378, 384 A, 461 A · πβ. Κεφ. 3. C. § 7.1.3 · **2.** ως υποτακτικός α′) αντί (ειδ.) 1) ότι 5, 9 V · βλ. και *όκ(αί)*, 68, 73 A, 160, 250, 455β V, 473 A, 2) να 265, 323 V, 465, 473 V, 3) ότι ή να 268 A, 269 A, 375, 376 A · βλ. σχόλ. · β′) αντί (βουλητ.) να 188, 269 V, 324, 330 (;), 436^{2} V · η χρ. όχι στο Κριαρ., Λεξ. · γ′) αντί (αναφορ.) που 240^{2}, πβ. Κριαρ., Λεξ. στη λ. (10) · δ′) αντί (αποτελεσμ.) ώστε ή ότι 51^{2} A · βλ. και *ότι*, 385(δις), 482^{1} V · βλ. και *όκ(αί)*, 498^{2} A (;), 502^{2} A (;), βλ. σχόλ. · πβ. Κριαρ., Λεξ. τόμ. IB′, Προσθήκες · ε′) αντί (χρον.) όταν ή μέχρι να 339 · η χρ. όχι στο Κριαρ., Λεξ. Βλ. επίσης *ά(ν)*, *ανέ(ν)*, *καλὰ καί*, *ομοίως*, *ούτως* · **B′** (επίρρ.) και, (κι) επίσης 26, 58 V · βλ. Κεφ. 3. C. § 2.1, 94 A, 139^{2} V, 163 A, 174, †204^{2} V, †298^{2} V, 371 A, 460, 461, 487, 507 V, 512 V, 521 (δις) A · βλ. και *ακόμη*, 524 A.
καιρός: 1. α′) χρονικό διάστημα **-όν** 175$^{\alpha}$, 185$^{\alpha}$, 280 · β′) εκφρ. **από καιρόν/-οῦ** εδώ και (πολύ) καιρό 306 V, 488 /306 A · 3. (κατάλληλη) στιγμή, ευκαιρία **-όν** 272$^{\alpha}$ · 3. καιρός · χρονολόγηση **-όν** 448$^{\alpha}$: φρ. βλ. *λανθάνομαι* · βλ. σχόλ.
[*κακά*: επίρρ. (;) 528^{2}] ή ουσ. · βλ. το επόμ. και *κάμνω*.
κακόν, τό: 1. κακή πράξη, κακό έργο, αμαρτία (αιτιατ.) 266 · [**-ά** (αιτιατ.) 528^{2}] ή επίρρ.; Βλ. το προηγ. και *κάμνω* · 2. κακοτυχία, συμφορά **-όν** 390$^{\alpha}$ V · (αιτιατ.) 337.
[*κακότυχος*: 527$^{\alpha}$].
καλά: επίρρ. 321^{1}(τρις^{2}), 322$^{\alpha}$ A, [539$^{\alpha}$], [541$^{\alpha}$].

καλά, τά A: ομορφιές/-ά (αιτιατ.) 18. Βλ. και *ἀγαθά, τά.*

καλὰ καί A: αν και, μολονότι 270². Βλ. και το επόμ.

καλὰ καὶ ἄ V: αν και, ακόμη κι αν 270². Βλ. και το προηγ.

καλαμάρι: μελανοδοχείο (αιτιατ.) 474ᵝ.

κάλλη, τά: (αιτιατ.) 29, 114ᵝ.

κάλλιον: (επίθ. συγκριτ. ουδ.) καλύτερο· ανώτερο κοινωνικά, ευγενές 296ᵝ· πβ. Κριαρ., Λεξ. λ. *κάλλιος* και αυτ. λ. *καλός* (17).

καλοκαίρι(ν): (αιτιατ.) 95ᵝ.

καλοφορῶ: φορώ καλά ρούχα **ἐκαλοφοροῦσαν** 343ᵝ A· μτφ. (για τη νύχτα) **-φόρεσεν** 342ᵅ, πβ. Κριαρ., Λεξ. στη λ.· ατυχής η ερμηνεία "έχω καλά προαισθήματα" του Απόκοπ. Γλωσσάρ. Ἀπαξ;

κάμνω: **-ουσιν** 206ᵅ A· **-ετε** (προστ.) [532¹]· **ἤκαμεν** 360 A, 417ᵅ A· **ἔκαμαν** 180⁽²⁾ A, 332⁽¹⁾ A, **ἐκάμ-** 180⁽²⁾ V· [φρ. **κακά 'χα καμωμένα** 528ᵝ]. Βλ. και *ποιῶ.*

κάμπος: **-ου** 84ᵝ· **-ους** 123.

καμπόσο(ν): επίρρ. 103ᵝ. Βλ. και *κάποσα.*

κανδήλι(ν) V: **-ια** (αιτιατ.) 94².

[*κανείς*: 1. ως επίθ. **-έναν** 533· 2. ως ουσ., με αρνητ. μόρ. **-ενός** 526ᵅ].

κανύζω: κλείνω το μάτι **-ουν** (υποτ.) 194ᵝ.

κάποσα: (επίρρ.) κάμποσο 129. Βλ. και *καμπόσο(ν).*

κάποτε: (για το παρελθόν) 1. 501² A· 2. κάποια στιγμή 159 V· βλ. και το επόμ.

κάπου A: (χρον.) κάποια στιγμή (στο παρελθόν) 159, 379. Βλ. και το προηγ.

καρδί̲α̲: 414 A· **-ί̲α̲ν** 417· έκφρ. **ἀπὸ καρδιᾶς** 197ᵅ A· βλ. και *ἐγκαρδιακά.*

καρπίζω: καρποφορώ **-ει** (απρόσ.;) 133· η χρήση άπαξ; Βλ. σχόλ.

καρπός V: **-όν** 26ᵅ· βλ. *σύναθος.* Βλ. και *ἀθός, σύγκαρπος.*

καρτερῶ: 1. (μτβ.) παραμονεύω, περιμένω απειλητικά **-εῖ** 404ᵅ· **ἐκαρτέρει** 62 A, **-έρειε** 62 V· 2. (αμτβ.) περιμένω **καρτερεῖν** 457ᵅ V· 3. (+απαρέμφ.) καθυστερώ, αργώ να **-εῖς** 157.

κάστρον A: φρούριο, (οχυρωμένη) πόλη 339ᵝ.

κατ(ά): (+αιτιατ.) σύμφωνα με, ανάλογα με 28¹· επιρρ. έκφρ. α΄) **κατ' ἀλήθειαν** 253· β΄) **κατὰ λεπτόν** 392², 456² V, **~ λεπτά** 456² A, βλ. *λεπτόν*· φρ. **κατ' εὐγενειὰν κρατοῦμεν** η καταγωγή μας είναι αρχοντική 289² A, άπαξ;

κατακλεισμένος A: **-α** 498ᵝ.

καταλαλῶ: κατηγορώ, συκοφαντώ **-οῦσιν** 172ᵝ.

(καταλεπτά/-όν): βλ. *κατά, λεπτόν.*

κατάλλα(γ)μα(ν): αντάλλαγμα **-λαγμα** (αιτιατ.) 255ᵅ V, **-λαμαν** 255ᵅ A, πβ. Κριαρ., Λεξ. στη λ. (β)· η σημασ. άπαξ;

καταλόγιν: ποίημα, τραγούδι (αιτιατ.) 239ᵝ.

καταμανθάνω/-μαθαίνω: μαθαίνω (καλά), πληροφορούμαι (λεπτομερώς) **ἐκατέμαθες** 446 V, **κατ-** 446 A· **-έμαθαν** 273ᵅ A.

καταμαυρίζω A: αμτβ. **-εμαύρισαν** 513ᵅ.

καταντῶ: φτάνω **ἐκατήντησα** 65ᵅ, 67ᵅ V, **κατή-** 67ᵅ A· **καταντήσω** 60.

καταπέφτω A: (μτβ.) πέφτω πάνω σε, "πολιορκώ" **ἐκαταπέσασιν** 481ᵅ, πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ.· η σημασ. άπαξ; Βλ. και *κατασώνω.*

κατάρα: 399.

κατασώνω V: πλησιάζω κάπ. **-εσώσασιν** 481$^{\alpha}$· άπαξ; Βλ. και *καταπέφτω.*

καταφέρ(ν)ω: φέρνω σε άσχημη κατάσταση, καταντώ **κατέφεραν** 51$^{\alpha}$ A, **κατή-** 51$^{\alpha}$ V.

κατεβαίνω: **ἐκατέβης** 79· **-ητε** 280$^{\alpha}$· **κατεβῶ** 53 A· **-ῇ** 81$^{\alpha}$ A, βλ. και *κατηβαίνω*· **-έβωμεν** 352$^{\alpha}$· **-έβα** 211^{2} (Αδις), βλ. και *πεζεύω.*

κάτεργον: γαλέρα, (μεγάλο πολεμικό) ιστιοφόρο (αιτιατ.) 309.

[*κατέχω*: ξέρω, γνωρίζω κ. (καλά) **ἐκατέχασιν** 541].

κατηβαίνω V : **-ηβῶ** 53· **-ῇ** 81$^{\alpha}$. Βλ. και *κατεβαίνω.*

κατήνα: αλυσίδα **-ῆνες** 111$^{\beta}$· [(αιτιατ.) 549$^{\beta}$], Κριαρ., Λεξ. στη λ. (γ) ερμηνεύει: "μάνταλο, σιδερένιο κλείθρο".

κάτι A: 461^{2}.

κάτις/-τινας: κάποιος· πληθ. **-νες** 427^{2}.

κατουμύζω: κλίνω το κεφάλι προς τα κάτω, κατανεύω (;) **-ουν** (υποτ.) 193$^{\beta}$· η ερμηνεία "κάνω μετάνοιες" στα Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ. δεν στηρίζεται αλλού. Βλ. σχόλ.

κάτω: 45 A, 62$^{\beta}$, 67^{1} V, 281^{2} A, 430, 496 A, 505 V· **ἀπὸ κάτω** †453 V. Βλ. και *χάμαι.*

κεῖνος V: **-η** 387. Βλ. και *ἐκεῖνος.*

κείτομαι A: 1. είμαι ξαπλωμένος **-εται** 350^{1}· 2. κοιμάμαι **-οντα** (μτχ. ενεργητ.) 425^{1}· βλ. και *κοιμοῦμαι.*

κελεύω: διατάζω (μτφ.· προκ. για δέντρο) **ἐκέλευσε(ν)** 52^{2}· βλ. σχόλ.

κερά: κυρία (κλητ.) 211^{1} A, 214 V. Βλ. και το επόμ. και *κυρά.*

κεράτσα A: κυρία (κλητ.) $^{\delta}$209^{1}. Βλ. και το προηγ. και *κυρά.*

κερίν: 1. (η φυσική ύλη) (αιτιατ.) 39$^{\alpha}$· 2. λαμπάδα **-ιά** (αιτιατ.) 187 A.

κεφαλή: 1. κεφάλι 514 A· **-ήν** 495 A· 2. αρχηγός· πλοίαρχος **-ήν** 334 A· **-ῆς** 334 V.

κεφάλι(ν): (αιτιατ.) 153$^{\beta}$.

κῆπος A: **-οι** 89. Βλ. και *περιβόλι(ν).*

κιβούριν: (αιτιατ.) 360$^{\beta}$.

κιλαδῶ: κελαηδώ **-οῦσι(ν)** (υποτ.) 89$^{\beta}$.

κίνδυνος: 1. κίνδυνος, κίνδυνος θανάτου (· θάνατος) 395$^{\alpha}$ A· **-ον** 348$^{\alpha}$· **-ύνου** †362 V· βλ. σχόλ., 420 V· 2. δοκιμασία, μαρτύριο, βάσανο (;) **-ος** 284$^{\alpha}$· η σημασ. άπαξ; Βλ. σχόλ.

κιντηνάρι(ν): (εκατοντάδα·) μέτρο βάρους χρυσού ή χρυσών νομισμάτων (αιτιατ.) 272$^{\beta}$, βλ. σχόλ. 269-72.

κινῶ: Α΄ μτβ. 1. θέτω σε κίνηση/ ενέργεια, παρακινώ **ἐκίνησεν** 318^{2} A· 2. επηρεάζω, συγκινώ, μετακινώ **κινήσουν** 207 A, πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ. (Ι Α΄ 2β)· η σημασ. δις; Βλ. σχόλ.· Β΄ αμτβ. 1. ξεκινώ, προχωρώ **ἐκίνουν** 42$^{\beta}$· **-α** 10$^{\beta}$· 2. αρχίζω **-ησε(ν)** 44$^{\alpha}$ V, 318$^{(2)}$ V, 327$^{(2)}$ V, 383$^{\alpha}$ A· 3. (+είς) ξεκινώ, αρχίζω (να ασχολούμαι με) κ. **-α** 337$^{\beta}$, πβ. Κριαρ., Λεξ. στη λ. (Ι Β΄). Βλ. και *ἀρχίζω, ἀρχινίζω/-ῶ.*

κλαί(γ)ω: 1. αμτβ. **ἔκλαιγεν** 403^{2} ($^{\delta}$V), **-αιεν** 387$^{(1)}$ V, **-αιν** 387^{1} A· **-αιγαν** 109$^{\alpha}$ A· **ἔκλαψεν** 423^{2} A· **-άψαμεν** 421$^{(2)}$ A· **-αψαν** 282^{1} A· 2. μτβ. **-αιγαν** 109$^{\alpha}$ V, βλ. σχόλ. Βλ. και *θρηνίζομαι.*

κλινάρι V: κρεβάτι (αιτιατ.) 4. Βλ. και *κρεβάτιν.*

κλίνη V: κρεβάτι· υπνοδωμάτιο **-ην** 211.

κλίνω: γέρνω **-η** (μτβ.) 48 V· **ἔκλινε(ν)** (αμτβ.) 51, 57.

κλιτά A: (επίρρ.) σκύβοντας, με σεβασμό, ταπεινά 75^{1}.

κλονίζομαι A: ταράζομαι, ανησυχώ έντονα **ἐκλονίζετο** 336$^{\alpha}$.

κλώθω A: (προκ. για την Τύχη) ορίζω (αμτβ.) **-ση** 390.
κλῶνος A: **-ους** 47.
κοιμοῦμαι: **-οῦντα** (μτχ. ενεργητ.) 425^1 V, βλ. και *κείτομαι* · **-ηθῶ** 3.
κοίτη: φωλιά **-ην** $210^β$ · **-ες** 293^2 V.
κοκιάζω: τοποθετώ το βέλος στο τόξο **ἐκοκιάσεν** †$415^β$ A, $416^β$ V.
κολάζω: 1. (ενεργ.) καταπονώ, κουράζω **-ειν** $16^β$ · 2. (μέσ.) ταλαιπωρούμαι κάνοντας κ., καταπιάνομαι με δυσκολία να **-ονται** $219^α$ V, **-ουνται** $219^α$ A.
κόμης: κυβερνήτης πολεμικού σκάφους 327.
κομπώνω: εξαπατώ, αποπλανώ **-ει** $268^β$, [546^2] · **-ση** $215^β$ · **-σουν** 207 V, βλ. και *ξεβγνω*· **-νονται** 196^2 V, **-ουνται** 196^2 A.
κοντά V: επίρρ. 1. κοντά 420^2 · 2. (ουσιαστικοπ.) σύντροφος 454β, η χρ. όχι στο Κριαρ., Λεξ. · άπαξ;
κοντάρι(ν): (αιτιατ.) $7^β$.
κοντοβροντᾶ V: (απρόσ.) βροντά απότομα, ξαφνικά ή από κοντά (;) **ἐκοντοβρόντα** $347^{(1)}$, η λ. όχι στο Κριαρ., Λεξ. · άπαξ; Βλ. σχόλ. Βλ. και *συχνοβροντᾶ*.
κοντοπηδῶ: κάνω μικρά πηδήματα **ἐκοντοπήδα** $464^{(1)}$ · άπαξ;
κοντοστέκομαι V: **ἐκοντοστέκετον** $10^α$. Βλ. και το επόμ.
κοντοστένομαι A: κοντοστέκομαι **ἐκοντοστένετο** $10^α$ · η σύνθετη λ. άπαξ; Πβ. όμως Πικατ. 41 *στένομαι* και Χούμνου, Κοσμογ. 1550 *ἐστέσαν*. Βλ. και το προηγ.
κοντύλιν: γραφίδα (αιτιατ.) 474^1.
κόπος: 1. κόπος, μόχθος-**ον** $37^β$, 219, [$533^β$], [$534^β$], βλ. *<u>βία</u>* · **-ου** 3, $30^β$ · 2. το αποτέλεσμα του μόχθου · περιουσία **-ους** 408^1.
κόπτομαι: 1. στενοχωρούμαι, υποφέρω, δέρνομαι **-ονται** 103 V, **-ουνται** 103 A, 150 A · **-ωνται** 150 V · **ἐκόπτετον** $337^α$ · **-ονταν** $127^α$ V, **-ουντα** $127^α$ A · 2. φροντίζω, ενδιαφέρομαι **κόπτουνται** $149^α$ A · **ἐκόπτετον** $319^α$ · **-ονταν** $149^α$ V · 3. διακόπτομαι, παύω · φρ. **ἐκόπην ἡ λαλιά τως** $513^{(2)}$ A.
κορμί: 507 V · **-ιά** 516 A.
κορνιακτός: σκόνη **-όν** $492^α$.
κορφή: (προκ. για δέντρο) **-ήν** 32, 47 V, $52^α$.
κόσμος: 1. κόσμος · πλάση, οικουμένη, άνθρωποι 86 · **-ον** 101, 193α V, 499 A · **-ου** 202, 297 · 2. κόσμος · κοινωνία, λαός **-ον** 296 V · **-ου** 296 A · 3. τόπος, μέρος **-ον** 18 A, βλ. και *τόπος* · 4. η (επίγεια) ζωή **-ον** 135, 236 V, 376 A · **-ου** 236 A · 5. ο επάνω κόσμος **-ος** 128, 130, 131 · **-ον** 85, 142, 170, 247, 376 V, 433, [$525^β$] · **-ου** 456 · 6. (;) **-ου** 295 A, βλ. σχόλ. · βλ. και *δρόμος*.
κοσμῶ A: **-ήσουν** 310.
[*κουράρω*: (αμτβ.) νοιάζομαι, φροντίζω **-ουσιν** $547^α$] · η σημασ. άπαξ;
[*κουρτίνα*: **-ες** (αιτιατ.) $550^β$].
κουρφά A: (επίρρ.) κρυφά, μυστικά 192^2, 223. Βλ. και *κρυφά*.
κουτῶ V: σκουντώ, σπρώχνω **ἐκούτησε** $454β^α$ · ο τ. όχι στο Κριαρ., Λεξ. λ. *κουντώ* · άπαξ;
**κουφαλούπης* V: βλ. το επόμ.
κουφολούπης: ανόητος λούπης (αρπακτικό πουλί) **-η(ν)** $217^β$ (^{δ}V), πβ. Απόκοπ. Γλωσσάρ. και Κριαρ., Λεξ. στη λ. · άπαξ; Για τη λ. *λούπης* (είδος γερακιού) βλ. Πουλολ. (Τσαβαρή) 393, 410, 415 και σ. 154.
κράζω: **-η** $476^β$ · **ἐκράζαν** $110^β$, **-ζασιν** $484^α$.
κρασίν: (αιτιατ.) 514 V, 523 A.
κρατῶ: A΄ μτβ. 1. κρατώ (στο χέρι) **ἐκράτει(ν)** 474 · 2. κρατώ (τη ρότα) **κρατοῦμεν** (υποτ.) $326^β$ · **ἐκρατοῦσαν** $344^β$ · [3. κρατώ, φυλάω (για τον εαυτό μου) **κρατοῦσι(ν)** $548^β$, 549] ·

4. (για ζάρι) **ἐκράτειν** 298 A, βλ. σχόλ. · B΄ αμτβ. 1. κρατώ · φρ. (μτχ. ενεργητ.) **κρατῶντ(α) ἀπὸ τὸ χέρι** (πιασμένοι) χέρι-χέρι 96[2] · [2. κρατώ, φυλάω (για τον εαυτό μου) **ἐκράτουν** 543] · 3. παραμένω, διατηρούμαι, κρατιέμαι **κρατεῖ** 86, 131[αA] · φρ. **ὁμάδιν νὰ -οῦμεν** 369[β] V, βλ. σχόλ. · 4. κατάγομαι **-οῦμεν** 289[β] · 5. θεωρώ, πιστεύω **(ἐ)κρατοῦμαν** 352[β], βλ. σχόλ. · πβ. *θαρρετά*.

κρεβάτι(ν): **-ι(ν)** (αιτιατ.) 4 A, 322 V, 425. Βλ. και *κλινάρι*.

κρίμαν: φρ. **ἀλὶ ~ ὁποὺ 'ναι** 504 V, 510 A.

κρίσις A: έκφρ. **ἡ ~ τῆς σοφιᾶς** 299 · βλ. σχόλ.

κρύβω/-βγω/-πτω: **-ψης** 147.

κρυφά V: επίρρ. 223. Βλ. και *κουρφά*.

κτίζω: **ἔκτισαν** 413 A, **-ίσαν** 411[β] A · φρ. βλ. *χιόνι(ν)*, †413 V.

κτύπος: χτύπος, κρότος **-ον** 358.

κύκλος V: κυκλική κίνηση, γύρος · φρ. **-ον ἐστρῶσαν** 332[2] · βλ. σχόλ.

κύμα: 359[2] A · **-ατ(α)** 353.

κυματῶ: κυματίζω **-εῖ** 88.

κυνηγῶ: **-ᾶ** 264[α] · φρ. **(τ') ἀγρίμι(α) εἰς λίμνη(ν) ~ καὶ στὰ βουν(ι)ὰ ψαρεύγει**.

κυρά: (κλητ.) 209[1] V. Βλ. και *κεράτσα*, *κερά*.

Κυριακή: **-ἡν** 117[α].

Λ

λαβαίνω: βλ. *λαμβάνω*.

λαγκάδι(ν) V: **-ια** 90.

λαγχάνω: βλ. *λαχαίνω*.

†*λακταρίς/-ίδα* V: (;) **-ίδας** 443[2], η λ. όχι στο Κριαρ., Λεξ. · άπαξ; Βλ. σχόλ.

λαλιά A: φωνή, ομιλία 513.

λαλῶ: 1. μιλώ **-οῦσι(ν)** (υποτ.) 69[β] · **ἐλαλοῦσαν** 155[β] V, 427[β] V · **νὰ λάλησεν** 246[1] A · **ἐλάλησαν** 444[α] V, **-ῆσαν** 427[β] A · **λάλησε** (προστ.) 487[1] · **λαλήσει(ν)** 497[β] V, 503[β] A · 2. λέω **λαλοῦν** 208[α] A, 241[α] A · **-οῦσιν** (υποτ.) 477[β] · **ἐλαλοῦσαν** 484[β] V, **λα-** 241[β] V, 484[β] A · 3. ρωτώ, κάνω μια ερώτηση **ἐλαλοῦσαν** 156[β] V, βλ. σχόλ. · 4. κελαηδώ **ἐλάλει(ν)** 28[2]. Βλ. και *λέγω*, *ὁμιλῶ*, *τραγουδῶ*, *ἀναρωτῶ*.

λαμβάνω/λαβαίνω V: παίρνω (με αντικ. αφηρημένο ουσ.) **λάβε** 401[2].

λάμνω: **-οντα** (άκλ.) 332[α].

λαμπάδα: **-ες** (αιτιατ.) 94[β], 472[β] V.

λαμπρός: **-άν** 386[2] A, βλ. σχόλ. · †**-όν** 452[α] V.

λάμπω: **-ουν** 83[β], **-ουσιν** 92[1] A. Βλ. και *φέγγω*.

λανθάνομαι: φρ. **-ομ(αι) ἀπὸ τὸν καιρὸν** (με εγκατέλειψε.. ·) έχασα την αίσθηση του χρόνου, κάνω λάθος στη χρονολόγηση 448[1], πβ. όμως Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ. (II,2): "ξεχνώ (τον καιρό ·) πότε ήταν" · η φρ. άπαξ; Βλ. σχόλ.

λαός: (προκ. για πλοίο) πλήρωμα **-όν** 324[α] A · **-οῦ** 324[α] V, 365[α].

λάφι(ν): 13[β], 464[β].

λαχαίνω/λαγχάνω: 1. μτβ. **ἐλάχετε** 203[2] A · 2. απρόσ. **λάχη** 508 V, 517 A · βλ. *ἄν* (Φρ. β΄).

λέγω: 1. λέω · αναφέρω, τονίζω, επαναλαμβάνω, ανακοινώνω, ενημερώνω, διαβιβάζω, απαντώ 23[2], 139[1V], 159[2] V, 233[1V], 235 V, 401[2] A · **-ει** 163[1] A, 226[1], 404[1] V, 439[2] V · **-ομεν** 506 V, 515 A · **-ουσιν** 208[α] V, **-ουν** 283[1V], 428 A, 460[1] · (υποτ.) 174 A, βλ. και *φέρω* · †**-ων** 437 V · **ἐλέγαν** 182, **λέγασιν** 241[α] V, 242[α] · **εἶπα** 131[1], 159[2] A, 446[1], 459[β] A, [530] · **εἶπε(ν)** 40[(1)], 152[1(V)], 320[(1)], 384[(1)], 404[(1)] A · **-αμεν** 394[1(A)] · **-ασιν** 143[α], **-αν** 428[(1)] V, 445 ([δ]V) · **εἰπῶ** 128, 130, **πῶ** 160[α], 447[α], 454, [555[α]] · **πῆς** 506[α] V, 507 V,

515^{α} A, [555] · **εἰπῆ** 498 V, **πῆ** 504 A · **ποῦμεν** 392^{β} · **εἰπῆτε** 459^{β} V · **εἰπέ** 86^{1}, 87^{IV}, 102, 103^{1} A, 147 A, 228^{2}, 487^{2}, 512^{1} V, 521^{1} (δις^{2}) A, **πέ** 107, **πές** 147 V · (μέλλ.) **νὰ εἰπῶ** 166^{α} · **νὰ ποῦμεν** 290^{β} · **νὰ (εἶ)πες** θά 'λεγες $84^{(1)}$, $142^{(1)}$, $496^{(1)}$ V, [$553^{(1)}$] · 2. λέω · τραγουδώ **εἴπασιν** 239^{α} · 3. λέω · κάνω (όρκο) **ἐλέγαν** 253^{β} · 4. λέω · ονομάζω **λέγουν** 217, **λέσιν** 291 V · 5. ρωτώ **λέγω** 165^{1}, 279^{1} · **-ουν** 77^{1}, 137^{1}. Βλ. και *λαλῶ*, *μιλῶ*.

λείπω: 1. λείπω, απουσιάζω **-ουν** 460^{β} V · **λεῖπα** (παρατ. γ΄πληθ.) 460^{β} A · **λείψη** 316 V · 2. ελλείπω, δεν υπάρχω **ἔλειψεν** 132 · 3. λείπω · έχω πεθάνει **λείποντα υἱοί** (άκλ., απόλ.) 230^{1} · **οἱ λείποντες** 250 · 4. εξαφανίζομαι, φεύγω **λείψετε** 178 · 5. εγκαταλείπω, αφήνω, αποφεύγω **ἔλειψεν** 296^{α} V · βλ. σχόλ.

†*Λεοντάρι, τό* V: τοπων. (;) (αιτιατ.) 291^{β} · βλ. σχόλ.

λεπτόν, τό: επιρρ. έκφρ. **κατὰ λεπτόν** 392, 456 V, **κατὰ λεπτά** 456 A: καταλεπτώς.

λησμονῶ: **ἐλησμονῆσαν** 141^{β} A, 260^{β}, **-ήσασιν** 236^{α} A · **λησμονήσης** 519^{β} A, [529^{β}]. Βλ. και *ἀλησμονῶ*.

λιβάδιν: (αιτιατ.) $5^{2(A)}$, 55^{β}, 84 · **-ιοῦ** 19, 24 · **-ια** 91.

λίγος A: [**-ην** 544] · επίρρ. **-ον** 367.

λίμνη: **-η(ν)** 264 · φρ. βλ. *κυνηγῶ*.

λιμός V: **-οῦ** 292^{α}.

λινά, τά: 1. (λινά) ρούχα 83 · 2. (πολυτελή) λινά σεντόνια (αιτιατ.) 173 A, πβ. Απόκοπ. (Παναγιωτ.) A, σ. 143 κ. σημ. 3.

[*λογαριάζω*: υπολογίζω, σκέφτομαι **-ουσιν** 551^{α}].

λογάριν A: θησαυρός, πλούτος 291^{β}.

λογίζομαι: σκέφτομαι, έχω στο νου (καπ. ή κ.) **ἐλογίζετον** 336^{α} V · **-ουντα** (γ΄πληθ.) 177^{α} A, βλ. και *γνωμιάζω*.

λογισμός: νους, μυαλό, λογικό 40^{α}, 152^{α} · βλ. *μέσα*, 278^{α}, 337 · **-όν** 201.

λόγος: 1. λόγος, κουβέντα **-ον** 109 · **-ια** (αιτιατ.) 212^{β}, 257, 263 A · 2. είδηση **-ος** 250, βλ. *δίδω* · 3. Φρ. α΄) **ἐδόθη λόγος μέσα τους(/των)** αποφάσισαν μεταξύ τους 70, πβ. Κριαρ., Λεξ. στη λ. (7β) · η φρ. άπαξ; β΄) **ἔχουν λόγον μέσα τους** έχουν το νου τους, προσέχουν, φροντίζουν 174, πβ. Κριαρ., Λεξ. στη λ. (Φρ. 17) · άπαξ;

λόγου μας: εμείς †256^{α} V · **ἀπὸ λόγου μας** από μας 485 · **διὰ λόγου μας** για μας †148 V, 319.

λόγου σας: **διὰ/γιὰ λόγου σας** (V/A) για σας 136, 235, 256^{α} A.

λόγου σου: **ἀπὸ λόγου σου** από μόνος σου, ο ίδιος 487^{α}.

λοιπόν: 15^{1}, 37^{1}, 63^{1}, 261^{α}, 287^{1} A, 335^{1}, 455β V · **τὸ λοιπὸν** 229^{α}.

λού(ζ)ω A: **ἦτον λουσμένη** 501^{β}.

λουλούδιν: μτφ. 409^{2}.

λουτρόν: 1. λουτρό (αιτιατ.) 116^{α} · 2. λούσιμο, πλύσιμο **-οῦ** 120^{α} · 3. βάφτισμα · έκφρ. **ἀπὸ .. -οῦ** ήδη από τα βαφτίσια · από γεννησιμιού 292^{α} A, η έκφρ. όχι στο Κριαρ., Λεξ. στη λ. (2α) · άπαξ; Βλ. σχόλ.

λούω: βλ. *λού(ζ)ω*.

λυγερή, ή: (όμορφη) νέα κοπέλα **-ές** 100^{α}, 114, 125^{α} V · (αιτιατ.) 467^{α}.

λύνω: βλ. *λύω*.

λύπη: **-ην** 277.

λυποῦμαι: A΄ αμτβ. 1. θλίβομαι, πενθώ, θρηνολογώ **-οῦνται** 104 ($^{\delta}$V), 136^{β}, †148^{β} $^{\delta}$V, 235^{β} · **ἐλυπόταν** $^{\delta}403^{\beta}$ V, βλ. και *θρηνῶ* · **-ήθην** (γ΄εν.) 423^{β} A · μτχ. παρκ. α΄) στενοχωρημένος **λυπημένους** 362^{β} · β΄) που πενθεί **-ους** 487^{β} V, βλ. και *πονῶ* · 2. νιώθω συμπόνια **ἐλυπήθην** 129^{β} · **λυπήσου**

158$^{\beta}$· Β΄ (μτβ.) συμπονώ, λυπούμαι **-ηθοῦσιν** 508$^{\beta}$ V, 517$^{\beta}$ A.

λύω/λύνω A: 1. (μτβ.) (ξε)λύνω **-σουν** 328 · 2. αμτβ. (για χιόνι) λιώνω **ἐλύσασιν** 412$^{\alpha}$.

M

μά: ορκωτικό μορ. 254^{1}.

μά A: σύνδ. 197^{1}, 500^{2}.

μάγουλον: (αιτιατ.) 275$^{\alpha}$.

μαζώνω: [**ἐμάζωνα** (προκ. για περιουσία) 543$^{\alpha}$] · **μαζώξουσιν** (προκ. για τα χέρια) 506$^{\alpha}$ A, βλ. και *ζαρώνω* · **-ζώνονται** 95$^{\alpha}$ V, 203$^{\alpha}$ V, 205$^{\alpha}$ V, **-ουνται** 95$^{\alpha}$ A, 203$^{\alpha}$ A, 205$^{\alpha}$ A.

μαθαίνω/μα(ν)θάνω: πληροφορούμαι, γνωρίζω **ἐμάθαν** 221^{2} · **μάθη** 454$^{\beta}$ · **-ουν** 149$^{\beta}$ · **μάθ(ε)** 289^{1}.

μακρά(ν): (επίρρ.) μακριά 306^{1}.

μακρέα V: (επίρρ.) **ἀπὸ μακρέα** 36. Βλ. και *ἀπομακράς*.

μαλλία, τά V: 505. Βλ. και το επόμ.

μαλλίν, τό A: τα μαλλιά 496. Βλ. και το προηγ.

μᾶλλον: επίρρ. 225^{2}.

μάνα: **μάνα** (μτφ. προκ. για μια χώρα) 300^{1} A. **-άδες** 229$^{\beta}$.

μανδί(ν) V: (γυναικείος) μανδύας **-ίων** 119$^{\alpha}$. Βλ. και *μαντί(ν)*.

μανθάνω: βλ. *μαθαίνω*.

μαντάτον: μήνυμα, είδηση 404$^{\beta}$ A · (αιτιατ.) 410$^{\beta}$ · **-α** (αιτιατ.) 105, 107$^{\beta}$, †404$^{\beta}$ V.

μαντί(ν) A: (γυναικείος) μανδύας **-ιῶν** 119$^{\alpha}$. Βλ. και *μανδί(ν)*.

μάτι(ν): **-ια** 276 V, 493 V, 497 A · (αιτιατ.) 13, 385 V. Βλ. και *ἀμάτιν*, *ὀμμάτι(ν)*.

μαῦρος: 1. 50 · **-οι** 73^{2}, 441$^{\beta}$ · **-ην** 442^{2} A · **-α** (αιτιατ.) 145 · 2. ουδ. πληθ. (ουσιαστικοπ.) πένθιμα ρούχα **-α** (αιτιατ.) 179.

μαχαίρι(ν): (αιτιατ.) †349$^{\beta}$ V, 350$^{\beta}$ A · †**-ίου** 350 V.

μάχομαι: φιλονικώ, μαλώνω **-ωνται** 69$^{\alpha}$ V, **-ουνται** (υποτ.) 69$^{\alpha}$ A.

μ(έ): πρόθ. 1. +αιτιατ. 9^{2}, 10, 36, 37^{2}, 50 A, 98^{2}, 124, 141^{1} A, 148, 175^{2}, 182^{2}, 192^{1} A, 194^{1} (δις^{2}),195 (Vδις), 196, 220, 233 A · βλ. *ἀντάμα*, 256, 257 (A δις^{2}), 258 (Vδις^{2}), 260, 267^{1} (δις^{2A}), 315, 325, 355^{2} A, 359 A, 381^{2}, 393^{2} (δις) V, 397^{2}, 398^{1} A, 417^{1} A, 440 V, 464, 468 A, 470 A, 472 A, 501^{2} V, †502^{2} V, 507^{2} A, [534^{2}], [537], [549^{2} (δις)], [550^{2}], [553] · 2. +γεν. 50 V, 119 V. Βλ. και *μετά*.

μέγας: **-γαν** (για το Θεό) 254$^{\beta}$ · **-γάλη** 341$^{\beta}$.

μέλι(ν): (αιτιατ.) 34, 39$^{\beta}$.

μέλισσα: 43 · **-α(ν)** 38$^{\alpha}$ · **-ες** 64.

μελίσσι(ν): 33^{2}, 36, 54.

μέλλω: πρόκειται να 1. προσωπ. **μέλλω** (+απαρέμφ.) $^{\delta}$459^{2} A · 2. απρόσ. **ἔμελλε(ν)** (+νὰ+υποτ.) 60$^{\alpha}$ · 3. ***μέλλει** (+απαρέμφ.) 459^{2} A.

μελωδία: **-ίαν** 30$^{\alpha}$.

μένω: **ἔμεινα** 54^{2} · **μείνουν** 182$^{\beta}$.

μέρα: 12$^{\beta}$, 58 A, 176 V. Βλ. και *ἡμέρα*.

μερά A: μεριά, πλευρά **-άν** 387$^{\alpha}$. Βλ. και το επόμ.

μερία V: **-ίαν** 387$^{\alpha}$. Βλ. και το προηγ.

μερτέα V: μυρτιά (αιτιατ.) 491. Βλ. και *μυρτιά*.

μερτικόν: μερίδα (κοινωνική) · τάξη (;) 296, πβ. Απόκοπ. (Αλεξ., Στ.), σ. 233, Κριαρ., Λεξ. στη λ. (7γ) · η σημασ. άπαξ; Βλ. σχόλ.

μέσα: Α΄ επίρρ. τοπ. 48 · Β΄ ως πρόθ. 1. μέσα (μου) · φρ. **εἶπε(ν) μου μέσα ὁ λογισμός** 40, 152 · 2. έκφρ. **μέσα τους /των, τως** (V/A) α΄) μέσα τους · στην καρδιά τους, στο νου τους 122 V, 174 · βλ. *λόγος*, 182 · β΄) ανάμεσά τους 70, βλ. *λόγος*.

μεσάνυκτο(ν): μεσάνυχτα (αιτιατ.) 345α.

μέση, ή: 1. κέντρο **-ην** 19β· 2. μέση του σώματος **-ην** 493 Α.

μέσος V: μέσης ηλικίας, ώριμος **-ες** (ουσιασικοπ.) 125· βλ. σχόλ.

μετ(ά): 1. με, μαζί με α΄) +αιτιατ. 63, 288², 308, 344 V, 377, 383, 388 Α· β΄) +γεν. 97, 119 Α, 344 Α, 393² Α, 485· γ΄) +γεν. και αιτιατ. 355² V· δ΄) +αιτιατ. ή γεν. 315, 432· 2. ύστερα από (+αιτιατ.) **μετ' ὀλίγον** 285· Κριαρ., Λεξ. στη λ. (24 εκφρ. α) αναφέρει *μὲ ὀλίγον* και *μετὰ μικρόν*. Βλ. και *μ(έ)*.

μέτρος, τό Α: μέτρο· μέτρημα, απαρίθμηση· φρ. **δὲν εἶχεν μέτρος** ήταν αναρίθμητο 466. Βλ. και *ψῆφος*.

μή: βλ. *μή(ν)*.

μηδέ(ν): (σε κύρια πρόταση) μη (αποτροπή) 227², 478 Α.

μῆλο(ν): μήλο, καρπός (οποιουδήποτε) δέντρου **-α** (αιτιατ.) 26β.

μή(ν): **Α΄** Σε κύριες προτάσεις 1. **μὴ(ν)** (αποτροπή, παραίνηση) 147¹, 215¹ (δις(δV)), 283, 437, [529], [535¹]· 2. **νὰ μὴ** +υποτ. διηγηματική α΄) σε ενεστ. 378 Α (;) βλ. σχόλ.· βλ. και Β΄3.α΄), 466 V· β΄) σε αόρ. 184 Α, 198 Α (;) πβ. Β΄3.β΄), βλ. σχόλια· **Β΄** Σε δευτερεύουσες προτάσεις **μὴ(ν)** 1. (τελικές) 150²V, 151², 154², 184 V (;) βλ. σχόλ., 284¹, 316² V· 2. (ενδοιαστικές) 174², 486, 510 V, 519 Α· 3. **νὰ μὴ** α΄) (βουλητική) +υποτ. ενεστ. δ378 V, βλ. και Α΄2.α΄)· β΄) (επεξηγηματικές) +υποτ. αορ. 184 Α, 198 Α (;) πβ. Α΄2.β΄), βλ. σχόλια· **Γ΄** +μτχ. (αποφατικό) 457¹.

μήν(ας): **-ῶν** 426.

μήπως: (σε είδος πλάγιας ερώτησης· για κ. το ενδεχόμενο) 461¹.

μί<u>αν</u>: (ως χρον. επίρρ.) μια φορά, κάποτε 3¹, πβ. Δευτ. Παρουσία 81· Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. λ. *είς* (τέλος λ.)· δις; η σημασ. άπαξ;

μικρόν V: (επίρρ.) σύντομα, με λίγα λόγια 287¹, πβ. Κριαρ., Λεξ. στη λ. (2β)· βλ. σχόλ.

μικρός: 1. επίθ. **-όν** 508² Α· **-όν** (ουδ., αιτιατ.) 401· 2. (ως ουσ.) νέος **-οί** 125² Α.

μιλῶ V: λέω **-εῖ** 163¹. Βλ. και *λέγω*.

μισεύω V/*-εύγω* Α: φεύγω **-(γ)ει** 477²· **-έψουν** 190.

μισθός V: μισθός· θεϊκή ανταμοιβή 515α.

μισῶ: μισώ· απεχθάνομαι, αποφεύγω **-ᾶτε** 160β· **-οῦν** 199²· **-ώντα** (άκλ.) 193α² V.

μνῆμα: **-μα** (μτφ.) (αιτιατ.) 66· **-ματα** (αιτιατ.) 191.

μοιάζω Α: **ἔμοιαζεν** 240⁽²⁾. Βλ. και *ὁμοιάζω*.

μοιράδιν: 1. μέρος (συνόλου) (ονομ. V/αιτιατ. Α) 402β· 2. μερίδιο (αιτιατ.) 137β, 139, πβ. Κριαρ., Λεξ. (1γ): "σε ιδιάζ. χρ. για τους νεκρούς"· άπαξ; Βλ. σχόλ.· 3. κλήρος· κληρονομιά (ονομ. V/αιτιατ. Α) 433β· Κριαρ., Λεξ. λ. *μοιράδιον* (2β) ερμηνεύει: "ανταμοιβή, δωρεά".

μοίρα(ν), ή: 1. μέρος συνόλου (προκ. για πρόσ.) **-αν** (ονομ.) 183· ο τ. της ονομ. όχι στο Κριαρ., Λεξ. λ. *μοίρα*· 2. (ως επίρρ.) ενμέρει· ως ένα βαθμό (;) **-α** 378β· η σημασ. όχι στο Κριαρ., Λεξ.· άπαξ; Βλ. σχόλ.

μοιρολόγιν: (αιτιατ.) 240β.

μοναστήρι(ν): **-ια** (αιτιατ.) 146, 194α V, 199β.

μόνε Α: (επίρρ.) μόνο 82¹. Βλ. και το επόμ.

μόνον: επίρρ. 1. 161², 219², 236²V, 319², 433², 452¹ V, [526β], [551¹]· 2. (μετά από άρν.) παρά μόνο 82² V. Βλ. και το προηγ.

μονοπάτιν: (αιτιατ.) 84 V· **-ια** (αιτιατ.) 84 A.

μόσχος: άρωμα **-ου** 120.

μου: κτητ. αντων. 4^{α}, 7 (Αδις), 13^{α}, 21^{β}, 22^{β}, 31 V, 59 A, 69, †151 V, *276^{α} V, 281, $322^{\alpha V}$, †403 A, 425^{α}, 427^{α}, 430, 448, [526]· **μας** 229 A, 245^{α}, 245^{β}, 246^{α} A, 246^{β} A, 252^{β}, 259, 289^{α}, 290^{α} V, 291^{α}, 303^{α}, 306^{α}, 307^{α}, 326^{α}, 336, 338, 371^{β}, 382^{α} A, 383 V, 398, 400^{α}, 402^{α}, 423 A, 506^{β} V, 507^{β} V, 511^{α} V, 512^{α} V, 512^{β} V, 513^{β} V, 515^{β} A, 516 (δις$^{\beta}$) A, 520^{α} A, 521^{α} A, 521^{β} A, 522^{β} A, [530^{α}]. Βλ. επίσης *λόγου μας*.

†*μούρη* V: μυτερό άκρο, αιχμή **-ην** 350^{β}.

μπαίνω V: **-ουσιν** (υποτ.) 116. Βλ. και *ἐμπαίνω*.

μπορεῖ V: (απρόσ. με άρν.) δεν είναι δυνατό **οὐδὲν -εῖ** 378.

μυαλά, τά A: 514.

μυριαναστενάζω: βλ. *μυρι(ο)αναστενάζω*.

μυριαρίφνητος: βλ. *μυρι(ο)αρίφνητος*.

μυρίζω: (αμτβ.) ευωδιάζω **-ει** (απρόσ.;) 133^{β}, βλ. σχόλ.· **-ου(ν)** 90, **-ουσι(ν)** 83^{α}· **-ουν** (υποτ.) 120^{β}. Βλ. επίσης *μυρισμένος*.

μυρι(ο)αναστενάζω: αναστενάζω πάρα πολύ **ἐμυριοαναστενάξασιν** $222^{(1)\text{-}\alpha}$, **-άξαν** $273^{2(V)\text{-}\beta}$· άπαξ;

μυρι(ο)αρίφνητος: αναρίθμητος **-τα** 27.

(μυριοθορυβοῦμαι): ταράζομαι πάρα πολύ, τρομάζω· μτχ. **-μένοι** $74^{2\text{-}\beta}$, βλ. σχόλ.· **-μένη** $425^{2\text{-}\beta}$. Πβ. Κριαρ., Λεξ. στη λ.· οι τ. άπαξ;

μυριολυποῦμαι: λυπούμαι, θλίβομαι πάρα πολύ **-ηθῆτε** 167^{β}.

μυρισμένος: (ως επίθ.) μυρωδάτος **-α** (αιτιατ.) 26. Πβ. *μυρίζω*.

μυρτιά A: **-άν** 491. Βλ. και *μερτέα*.

N

ν(ά): **Α΄** Σε κύριες προτάσεις 1. +οριστ. αορ. α΄) εκφράζει επιθυμία ή ευχή απραγματοποίητη 243 (δις^{2}), 244^{1}, 245^{1} (δις^{2}), 246^{1} (δις^{2}) A, 247 A, 249 A, 250^{1}, 251^{1}· β΄) σε απόδοση υπόθεσης αντίθετης προς την πραγματικότητα 256^{2} A, όχι στο Κριαρ., Λεξ.· γ΄) εκφράζει κ. δυνατό ή ενδεχόμενο 84^{1}, 142^{1}, 496^{1} V, [553^{1}]· 2. +παρατ. εκφράζει επιθυμία ή ευχή απραγματοποίητη 247 (Vδις), 248 (δις), $^{\delta}249$ V. 3. +υποτ. αορ. α΄) ως προτροπή, προσταγή 111^{2} A, *215 V· βλ. *μή(ν)*, 438· β΄) ως ευχή 228 V· γ΄) υποτ. απορημ. σε ευθεία ερωτ. πρόταση 80· δ΄) υποτ. διηγηματική αντί 1) οριστ. ιστορικού χρόνου 184^{1}(δις) A, 2) ενεστ. 198 A (;) πβ. Β΄1.η΄, βλ. σχόλια· ε΄) ως μέλλ. 166, 214 A, 290· η χρ. όχι στο Κριαρ., Λεξ.· ς΄) (;) †256^{2} V, βλ. σχόλ.· 4. +υποτ. ενεστ.: υποτ. διηγηματική αντί 1) οριστ. ιστορικού χρόνου 7^{1} V, 18 V, 69 (δις)(;)· βλ. σχόλ., 304^{1}, 378 A (;)· βλ. σχόλ., 466 V, 470^{1}, 476 (δις), 477, 2) ενεστ. 192 A, 193 (δις), 194 (δις), 220 V, 267 (δις), [551] (;)· η χρ. όχι στο Κριαρ., Λεξ.· **Β΄** Σε δευτερεύουσες προτάσεις 1. +υποτ. αορ. σε α΄) ειδικές 45, 182, 183, 352, [527^{2}]· βλ. σχόλ., [546^{1}]· β΄) βουλητικές 3^{2}, 11, 51, 52, 53^{2}, 60^{2}, 70^{2}, 82, 115, 128^{2}, 130^{2}, 144^{2}, 149, 160, 178^{1} (δις^{2}), 207^{1} (δις^{2}), 216, 278^{2}, 307, 309, 310^{1} (δις), 321 (τρις), 322^{1} V, 322^{2}, 325, 327, 328^{2}, 369 A, 390^{2} A, 437 V, 447, 455β V, 459 V, 461 A, 462 V, 493 A, 499 V, 500 (δις) V, 505 A, 506 V, 506 (δις) A, 507 V, 508 (δις) V, 509^{1} (δις) V, 511^{1} (δις) V, 513^{1} V, 515 (δις(;)) V, 515 A, 517 (δις) A, 518^{1} (δις) A, 520^{1} (δις) A,

522¹ A, 523¹ A, [530¹ (δις)], [540¹ (δις²)], [544²], [555 (δις²)]· βλ. επίσης *γιὰ νά, διὰ νά, ὀγιά, ὀδιὰ*· γ΄) **πλάγιες** ερωτ. ως υποτ. απορημ. 62, †333 V, 348, 420 A, †454 V, †482 V· δ΄) τελικές 70, 308¹, 397 (;), 398 (;), 454, 454β V, 455, 456, 460², 473² A, 481, 507 A· βλ. επίσης *γιὰ νά, διὰ νά, ὀκ(αί)*· ε΄) αποτελεσματικές 112¹ (Αδις²) (;), 113¹, 167 (δις²), 168, 214 V, 498¹ (δις) V, 504 A, 515² V (;), [536¹]· βλ. επίσης *γιὰ νά, ὥστε*· ς΄) υποθετικές 228¹ V, βλ. και *ἄν*· ζ΄) χρονικές: μέχρι να 391², 392· βλ. επίσης *πρίν, ὥστε*· η΄) επεξηγηματικές 184¹(δις) A, 198 A (;) πβ. Α΄3. δ΄, βλ. σχόλια· θ΄) (;) (σε σχήμα ανακόλουθο) 224· 2. +υποτ. ενεστ. σε α΄) ειδικές 55², 181· β΄) βουλητικές 43, 44, 45¹ (τρις²), 69 (δις) (;) βλ. σχόλ., 209², 210¹ⱽ, 225, 230, 326, 354, 369 V, 370 (δις), 374, 378 (Vδις), 383, †458 V, †476β V· βλ. επίσης *ἀμ(έ)*· γ΄) πλάγιες ερωτ. 1) ως υποτ. απορημ. **πότε(ς) νὰ** 336, 2) **τίς νὰ** ως υποτ. απορημ. ή διηγηματική αντί παρατ. 48 V (;)· η τελευταία χρ. όχι στο Κριαρ., Λεξ., 3) **νὰ** (μόνο του) αν 89, 90, 93² A, 94² A, 95 A, 96, 97², 98 (δις), 116¹ (δις²), 117, 118 (Vδις), 120, 121¹, 123¹ᴬ (δις), 124· δ΄) τελικές 116, 185, 186 (δις)· ε΄) αποτελεσματικές 88 V· βλ. σχόλ., 212², 434 A· βλ. σχόλ.· ς΄) αναφορικές 475 A· 3. +οριστ. αορ. α΄) **τίς νὰ** σε πλάγιες ερωτ. ύστερα από ευχή απραγματοποίητη (νὰ +οριστ. αορ.) 251, 252· πβ. Κριαρ., Λεξ. στη λ. (ΙΙΔ΄β): "οριστ. δυνητική"· β΄) **καὶ νὰ** σε ενδοτικές 511 (δις) A (;) η έκφρ. όχι στο Κριαρ., Λεξ. λ. *και ή να*· 4. †+παρατ. 347 V, βλ. σχόλ.

νά: (μορ. δεικτ. +αιτιατ.) να· ορίστε, πάρε 108.

ναύτης: **-ες** 330, 343 V, 354.

νεκρ(ο)ανάστασις: η ανάσταση των νεκρών, η Δευτέρα Παρουσία 82ᵅ.

νέος: (ως ουσ.) **-οι** 95², 114· **-ους** 467· **-ων** 74· **νιές** 143, 171 V, **νές** 171 A.

νερόν: 360ᵅⱽ· (αιτιατ.) 411 A: φρ. βλ. *χιόνι(ν)*· **-ά** 412 A.

νές: βλ. *νέος*.

†νήπιο(ν), τό V: **-α** (αιτιατ.) 443.

νίβγω: πλένω μέρος του σώματος **-ουν** (υποτ.) 117ᵝ.

νιές: βλ. *νέος*.

νικῶ: **ἐνίκησεν** 295².

νοδάρος: συμβολαιογράφος **-οι** 473ᵝ· **-ους** 470ᵝ.

νοῦς: 336, 338· **νοῦν** 201 A· φρ. **ἀπὸ τὸν νοῦν μου ἐβγαίνει** δεν θυμάμαι 448.

νύκτα: 58ᵝ, 342· **-α(ν)** 405· **-ες** (αιτιατ.· επιρρ. V) 206· 2. (αιτιατ. εν. χωρίς άρθρο· επιρρ.) τη νύχτα **-α** 196 V· η χρ. άπαξ; Βλ. και *νυκτοσυνοδιά*· πβ. *συνοδιά*.

νυκτερίδα A: **-ας** (αιτιατ. πληθ. [ή γεν. εν.;]) 443.

νυκτοσυνοδιά A: νυχτερινή συντροφιά **-ιάν** 196ᵅ· άπαξ; Βλ. και *νύκτα, συνοδιά*.

νυστάζω: **ἐνύσταξα** 3ᵅ.

νύφη: 1. νιόπαντρη, νύφη **-άδες** (αιτιατ.) 472ᵝ A· 2. σύζυγος γιου **-άδες** (αιτιατ.) 230ᵝ.

Ξ

ξάζω A: αξίζω **-ει** 270ᵝ. Βλ. και *ἀξιάζω*.

ξαπλώνω: (μτβ.) απλώνω **-σουν** 506ᵝ A, **-σουσιν** 500ᵅ V.

ξαργῶ: καθυστερώ (αμτβ.) **-ῆ** 378ᵅ.

ξαστεριά A: νυχτερινή αιθρία 345. Βλ. και *ἐξαστερία*.

ξεβαίνω: 1. βγαίνω **ἐξέβη**(ν) (γ' εν.) 323^{β}, **νὰ ξέβηκεν** 251^{α}· 2. φρ. **ἡ ψυχή μου ἐξέβη** πέθανα 430^{β}.

ξεβγάνω/-λλω A: παρασύρω, αποπλανώ **-λουν** 207, πβ. Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. λ. *ξεβγάνω*· η σημασ. δις; Βλ. σχόλ. Βλ. και *κομπώνω*.

ξεζαρώνω A: ξεσφίγγομαι, ανοίγω· φρ. **νὰ ξεζαρώση ἡ χέρα τως** ν' αρχίσουν να κάνουν ελεημοσύνες 518, η φρ. άπαξ; Βλ. και *ἐξεζαρώνω*.

ξεζώνατος V: ξεζωσμένος **-οι** 220^{2}. Βλ. και *ἐξεζωνάτος*.

ξεζώνομαι: (προκ. για όπλα) λύνω, βγάζω **ἐξεζώστηκα** 22^{α}.

ξέλαμπρος: πολύ λαμπερός· (το ουδ. ως ουσ.) λαμπρότητα, φως **-ον** (αιτιατ.) 450· η χρ. άπαξ;

ξενίζομαι: 1. (αμτβ.) απορώ, εκπλήσσομαι **ἐξενίζετον** 384^{α} V, βλ. και *ἐξενίζομαι*· 2. (μτβ.) παρατηρώ με θαυμασμό, θαυμάζω **ξενίζωμαι** 18^{α} V· **ἐξενίζουμου** 18^{α} A.

ξεντ<u>εία</u>: **-<u>είαν</u>** 338^{α} A· **-<u>είας</u>** 338^{α} V.

ξένος: (ως ουσ.) **-οι** 366^{β}.

ξερός V: **-ά** (αιτιατ.) 288.

ξετρέχω: 1. αναζητώ, γυρεύω ή ενισχύω (οικονομικά) (;) **ξέρεχε** (προστ.) 212 V, βλ. και *πηγαίνω*· πβ. σημ. 3. εδώ· 2. καταδιώκω, κυνηγώ **ξετρέχειν** (απαρέμφ.) 16, βλ. *τ(ό)*· 3. ενισχύω (οικονομικά) **-ουν** (υποτ.) 186 V, βλ. και *ἐξετρέχω*.

ξεύρω: ξέρω 160 V. Βλ. και *ἠξεύρω*.

ξημερώματα, τά: (αιτιατ.) 435^{α}.

ξύλον: ιστός πλοίου 357.

ξυλόποδο: παπούτσι με ξύλινο πέλμα, τσόκαρο **-α** (αιτιατ.) 220^{α}, πβ. Απόκοπ. (Παναγ.) A, σ. 145, σημ. 3: ατυχής η ερμην. στα Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ.· άπαξ;

O

ὁ, ἡ, τό: **ὁ** $23^{1(V)}$, 40, 76 V, 86 (Vδις), 88, 113, $128^{(1)}$, $130^{(1)}$, $131^{(2)}$ (Vδις), 134, 152, $225^{(1)}$ A, 255, 262, 278, 284 V, 303, 327, $336^{1(V)}$, $337^{(1)}$, 338^{2}, $364^{(1)}$, 395 A, 400 ($^{\delta}$V), 410, 431, 474, 515 V, [527]· **τὸν** 18^{1} A, 38, 54 V, 57^{2}, 61, $67^{(2)}$ (δις), 71, 81, 85, $101^{(1)}$, 106 (δις (Ατρις)), 108, 113, 135, 138, 141, 142, 145, $168^{(2)}$, $170^{(1)}$, 186^{2}, 193α V, 201 (δις^{2}), 213^{1} A, 219, 224, 234, 236^{1} V, $247^{(1)}$, 254 (δις^{2}), 259^{1}, 262, 274, 280, 296 V, 307 V, 312, 320, 324 A, 338^{1} A, 344^{2}, 351, $352^{(1)}$, 363, 364, 371 A, 375, 376, 377, 381, 382 V, $396^{(1)}$, 405, 407^{1}, 422, 427, 433, 434, †442 V, 448 (δις), 449 (δις), 454β V, 462 (δις), 472 A, †484β V, 486 (δις), 488, 489^{1} (δις^{2}), 492, 494 V, 495 V, 499^{1} A, 501^{1} V, 503 V, 507^{1} A, 507 V, 509 A, 513 V, 516^{1} (δις) A, 522 A, [525], [532], [537], [548^{2}]· **τ(οῦ)** 18^{1} V, 29, 30, 46, $65^{(2)}$, 76 A, 92, 111, 112 (δις), 170^{2}, 202^{1} ($^{\delta}$V), 236^{1} A, 295, 296 A, 297 (δις), 307 A, 324 V, 326, 335, $349^{(2)V}$, †$350^{(2)}$ V, 353, 362, 365, 396 A, 395 A, 398, 417, 420 V, 438, 450 A, 456^{1}· **οἱ** 93, 102^{1}, 114, 136, 205, 244, 250^{2}, $330^{(1)}$, $343^{(2)}$ V, $346^{1(V)}$, $354^{(1)}$, 387 V, 473 A, 500 A· **τοὺς** 47 A, $123^{(2)}$, 192 A, 232 V, $249^{(2)}$ A, 312 (τρις), †394 V, †479 V, 479 A, 487· **τῶν** 85^{2}, 382V, [555], [556]· **ἡ** 12, $43^{(1)}$, 52, $58^{(1)}$ (δις), 82, 163, †$204^{(2)}$ V, 245 (δις), 246 (δις) A, 290 V, 291, 299 A, $342^{1(V)}$, 345^{2}, $346^{(2)}$, $347^{(2)}$ A, 362^{1} A, 371, 390 A, 394^{2}, 395 A, 399^{1} (δις$^{(2)}$), 409 (δις), 414 A, $415^{1(V)}$, 430, 495^{1} V, $497^{(1)}$ (δις) V, 501^{1} (δις) A, 503^{1} A (δις), 508 A, 509 V, 513 A, 514^{1} A, 518 A· **τὴν** 7 A, $7^{(2)}$ V, 19 (A δις), 28, 29^{2}, 30, 32, 35, 38,

47 V, 50, 52, 59, 72 A, 80, 85, 94, 96 V, 97, 114, 117 (δις^{2}), *118*$^{(2)}$, 138, 164, 175, 193α V, *194α* V, 196 A, 202 V, 210, 211 V, 212 A, 214 V, 231, 232 A, 247$^{(2)}$, 251$^{(2)}$ A, 252$^{(2)}$, 266^{1}, 271, 274, 275, 277, 281 A, 289, 295, †298 V, 303^{2} A, 306, 316, 326, 332 A, 334 A, 335, 338 A, †350(δις) V, 355 A, 383^{2}, 387 V, 398 A, 416, 417, 418 (δις) V, 431, 438, 440 V, 442 A, 458 A, †476β (δις) V, 490^{2}, 493$^{(1)}$ A, 494^{2} A, 495 A, 496 V, 501 V, 502 (δις) V, 502 A, 507 A, 512 A, 514 V, [525], [536], [541^{2}], [544 (δις)], [545], [546], **τὴ** 458 V· **τῆς** 40, 59^{2}, 202 A, 252, †281 V, 299 (δις^{2}) A, 300 (δις) A, 301^{2} (δις), 302 (τρις), †303^{2} V, 328^{1}, 334 A, 334^{2} V, 338 V, 349, †362 V, 390 V, 395 A, 492 (Vδις)· **οἱ** 64$^{(2)}$, 93, 100, 111$^{1(A)}$(δις), 112, 114$^{(2)}$, 119^{2}, 121, 125 (δις^{2}) V, 143^{2}, 171$^{1(V)}$, 190 A, 229^{2}· **τὲς** 72 V, 94 A, 96 A, 101$^{2(V)}$, 189 (Vδις), 190 V, 199, 206^{2} (Vδις), 212 V, 230, 232 V, 418 A, 472 V, 472 A, 523 A, [550], **τὰς** 512 V, 521 A· **τῶν** 261^{2}· **τ(ὸ)** (ονομ.) 13, 25^{1}, 28, 36, 44, 55^{1A}, 63, 112, 113 V, 170, 217, 243 (δις), 261, 268^{1} (δις^{2}), 276, 291 A, 293 A, 294 A, 295, 296^{2} (δις), 298(†V), 336^{2}, 339, 349, 357, 359 V, 360 (Αδις), 390 V, 400, 404^{2} A, 430, 450 (†Vδις), 452 (δις), 464, 495^{1} A, 496 A, 498^{1} A, 507 V· (αιτιατ.) 4, 7 V, 7$^{(2)}$ A, 12^{2}, 16 (δις), 19 V, 21(δις), 22, 27$^{(2)}$, 32, 34, 37, 39 (δις), 42, 46, 47, 49^{2}, 54 A, 65, 69, 78$^{(2)}$, 95, 96, 115, 116, 117, 151 V, 153, 156, 166^{2} A, 174, 194 A, 196, 202, 203, 204 (δις), 209, 218, 233 (V^{2}), 238^{2} V, 244 ($^{\pi}$V), 257 V, 258, 266, 267 A, 272, 275, 281, 282, 283 A, 292, 304 (δις), 322, 324 V, 325, 328, 331^{1} A, 334, 337, 345, 349, 350 A, 356 (A^{2}), 357$^{(2)}$ (Vδις), 359 A, 365, 368, 382 A, 403 A, 410^{2} (Vδις), 411 A, 415, 423, 425, 432, 440 A, 445, 450^{2}, 490^{1}, 493 V, 498 V, 504 A, 520 A, [538]· βλ. επίσης *τ(ό)+*· **τ(οῦ)** 19$^{(2)}$, 24, 29, 61$^{(2)}$, †350$^{(2)}$ V· βλ. επίσης *τ(οῦ)+*· **τ(ὰ)** (ονομ.) 64, 83^{1} (δις), 90 (δις), 92, 241^{2} V, 249 A, 276, 329 (δις), 343^{1}, 353 A, 412 (δις) A, 428^{2}, 429, 493^{1} V, 497^{1} (δις^{2}) A, 503^{1} (δις) V, 505 V, 509^{1} (δις) A, 513 A, 514 A, 516 A· (αιτιατ.) 13, 18^{2} (δις), 22, 24, 25, 29, 107 (δις), 114, 151 A, 173 (δις), 184, 198 A, 187 V, 191^{1}, 193^{1A}, 199, 200, 203^{1A}, 210, 211 (Αδις), 212, 221, 222, 231, 232 A, 258, 263 (δις^{2}), 264^{1} V, 264, 288, 298^{2} A, 311^{1}, 331 V, 378^{1} A, 402, 403 V, †404^{2} V, 411$^{(1)}$ A, 435, †443 V, 446 A, 456, 473 V, 483 A, 496 A, 499^{1} V, 505^{1} A, 505 V, 511 V· **τῶν** 30, 233 V, 258, 293 A, 506 V, 512 V, 515 A 521 A, [526].

όγιά A: για (πρόθ.) 235· **ὀγιὰ νὰ** (σύνδ. σε βουλητική πρόταση) να 478^{2}.

όγόι V: σχετλ. επιφ.· ως επίρρ. (+αιτιατ.) αλίμομο (σε) 261^{1}· πβ. Κριαρ., Λεξ. λ. *γόι*. Βλ. και *ουαί*.

όγρός V: υγρός **-ά** (ονομ. ουδ. πληθ.) 402, πβ. Somav. λ. *όγρός*· ο τ. άπαξ; Βλ. και *ὑγρός*.

όδεύω A: βαδίζω, οδοιπορώ **-εις** 78^{β}. Βλ. και *πορεύω*.

†όδηγῶ V: (;) **ὡδήγησεν** 453^{α}.

όδιά A: για (πρόθ.) 492· [**ὀδιὰ νὰ** (σύνδ. σε βουλητ. πρόταση) να 533^{1}].

όδός: 1. δρόμος, πορεία **-οῦ** 78^{α} V· 2. αναχώρηση· απόπλους **-οῦ** 334 A· Φρ. = αναχωρ(ώ) **τὴν ὁδὸν τοῦ δρόμου (μας) .. νὰ κρατοῦμεν** 326, ~ **ἐπιάσαμεν/ἐπήραμεν** 335^{α} V/A.

ὅθεν: επίρρ. τοπ. 1. (εκεί) όπου· πού, σε ποιο σημείο/μέρος 60^{1} A, πβ. Απόκοπ. Γλωσσάρ.· "τότε λοιπόν" στο Κριαρ., Λεξ. στη λ. (2γ). Βλ. σχόλ.·

βλ. και *πόθεν* · 2. (ως συμπερασμ. σύνδ.) ώστε, με αποτέλεσμα να 52^1, πβ. Απόκοπ. Γλωσσάρ., Κριαρ., Λεξ. στη λ. (3).

(οἰ)κοδεσπότης: οικογενειάρχης **-ες** 125^{β}, πβ. Κριαρ., Λεξ. στη λ. (1β) · Απόκοπ. Γλωσσάρ. ερμηνεύει: "άρχοντας".

οἰκονομία: ετοιμασία, τακτοποίηση **-ίαν** 316^{α}.

οἰκονομοῦμαι: προσχεδιάζω, προετοιμάζω **-ᾶτον** 348^{β}.

οἶκος: σπίτι, κατοικία **-ους** 232 V, 249 A. Βλ. και *σπίτι(ν)*.

ὀκ V: αντί για *ἐκ* $132^{(1)}$. Βλ. και *ἐκ*.

ὀκ(αί) A: σύνδ. 1. ότι 9 · 2. διότι 140^2 · 3. ώστε 482^1 · [4. **ὀκαὶ νὰ** για να 551^2] · πβ. Απόκοπ. Γλωσσάρ., Φαλιέρ., Ιστ./Ενύπν. (v. Gem.), Γλωσσάρ., Κριαρ., Λεξ., Προσθ. Η΄τομ., λ. *και*. Βλ. και *καί, ὅτι*.

ὀκάπου: (τοπ.) κάπου 305^2.

ὀκάτι: κάτι (επιθετ.), κάποιο 239^2.

ὀκτώ: $426^{1(V)}$.

ὀλημερνός: που διαρκεί όλη μέρα **-οῦ** $30^{(2)}$, πβ. Κριαρ., Λεξ., λ. *ολημερινός* · η λ. δις; Η επιθ. χρ. άπαξ;

ὀλιγαίνω A: λιγοστεύω · (προκ. για την ημέρα) πλησιάζει προς το τέλος της **ὠλίγαινεν** 58^{α}. Βλ. και *πληρώνω*.

ὀλίγος: **-ον** 285, βλ. *μετ(ά)* · **-η** 113^2 A · **-ην** 524 A · **-ον** (αιτιατ.) 195.

ὀλιγούτσικος: **-ον** 185 · **-ην** 439^{α} ($^{\delta}$A), 465^{α}.

ὅλος: (μόνο στον πληθ.) 1. επίθ. **-ους** $318^{(1)}$ A · 2. ως ουσ. **-οι** 190^{β}, 333^2, 343^2 A, 483^1 A · **-ους** 419^2 ($^{\delta}$V) · **-ες** 100^{β} · (αιτιατ.) 419 · **-α** (αιτιατ.) $446^{(2)}$.

ὁμάς/-άδα: συναναστροφή με ανθρώπους, συντροφιά **-αν** 175^{β}, $193\alpha^{\beta}$ V.

ὁμάδι(ν): μαζί 279^{β}, 363^{β}, $368^{(1)}$ V, 369^2 V, 370^1 V, 421^{β} V. Βλ. και *ἀμάδι(ν), ἀντάμα*.

ὁμιλιά: λαλιά, μιλιά, φωνή 246 A, 495 V · **-ιάν** 231 A.

ὁμιλῶ: μιλώ, λέω **ὡμίλησαν** 444^{α} A, βλ. και *λαλῶ* · **ὁμιλήσης** 511^{β} V, 520^{β} A, [530^{β}] · **-ση** 498^{β} V, 504^{β} A.

ὀμμάτι(ν) V: μάτι (αιτιατ.) 194, 267 · **-ίων** 233. Βλ. και *ἀμάτιν, μάτι(ν)*.

ὁμοιάζω V: μοιάζω **-ει** $240^{(2)}$. Βλ. και *μοιάζω*.

ὁμοίως: 1. παρόμοια, επίσης 387 A, 432^1 · 2. ~ **κ(αί)** επίσης, καθώς και 15^2 V · βλ. και *οὕτως*, 341^2 A.

ὄμορφος A: **-ον** (ουδ.) 316 · **-α** 509^{α}.

ὀμπρός: 1. (επίρρ.) εμπρός, μπροστά 452 · φρ. **ὀμπρὸς ὀπίσω ἐγύρισα** στράφηκα αμέσως (προς την αντίθετη κατεύθυνση) · ⟨τους⟩ γύρισα απότομα την πλάτη (;) $154^{(1)}$, πβ. Απόκοπ. Γλωσσάρ. και 'Ανδρ., 'Αθηνᾶ 51 (1941-6) 41-2, Κριαρ., Λεξ. λ. *εμπρός* (2 · Έκφρ.): "σε δήλ. άμεσης επιστροφής" · 2. (ως πρόθ. + προσωπ. αντων.) μπροστά 249^1 V, $311^{2(V)}$, 317, 351^2 V. Βλ. και *ἐμπρός*.

ὅμως: 169^1.

ὀνειδίζω: επικρίνω, αποδοκιμάζω **-ίσης** 227^{β}.

†ὀνίζει V: (;) 452^{β} · βλ. σχόλ.

ὄνομα: (αιτιατ.) 174.

ὄντα(ν): όταν 386 V, [528].

ὄντε(ν), ὀντέν · όταν 104, 126^2 A, 265 A, 500^1 A. Βλ. και *ὅταν, ὅτεν*.

ὀξύπυρος V: (προκ. για φλόγα) πολύ καυτερός, πολύ φουντωμένος **-ην** 440^{α}, η λ. όχι στο Κριαρ., Λεξ. ή L-S · άπαξ;

ὀπ': βλ. *ὀπού*.

ὀπίσω: επίρρ. 1. (τοπ.) πίσω α΄) · φρ. **ὀμπρὸς ὀπίσω ἐγύρισα** 154, βλ. *ὀμπρός* · β΄) ως πρόθ. (+προσωπ. αντων.) $204^{(1)}$ A · (+είς) $†204^{(1)}$ V · 2. (χρον.) κατόπι 277^{β} · [3. τοπ. ή χρον. **ὀπίσω του** (προκ. για πεθαμένο ως κληροδότη) πίσω του · στον κόσμο

των ζωντανών ή μετά το θάνατό του 545].

[*όποιος* A: 545^{1}].

όπου: A΄ τοπ. 1. όπου, (στο μέρος) που (πβ. Κεφ. 3. C § 8.9.5) 23 (δις) ($^{\delta}$A), 67 ($^{\delta}$A), 291^{2} A, †294 V, 295$^{(1)}$, 296$^{(1)}$, †298$^{(1)}$ V, [532], [534]· 2. ό-που· σ' όποιο μέρος 38$^{(1)}$· B΄ χρον. 1. **τώρα ὁποὺ 'ναι** που 512 A· 2. όσο, ενόσω 242 V, βλ. και *όσον*· 3. (ως αντιθ. σύνδ.) εκεί που· ενώ 55, βλ. σχόλ.· 4. (ως αιτιολ. σύνδ.) τώρα που· μια που (;) 287 V, η σημασ. άπαξ; Βλ. σχόλ.

οπού: 1. που, ο οποίος κλπ. 102, 137 A, 139 A, 143, 171, 213, 218^{1} (**ὁπ'** A), †404 V, 405^{1} A, 460, 504 V, 510 A, [537^{2}], [552]· 2. όποιος κλπ. (εν.) 81^{1}, 162, **ὁπ'** 162 ($^{\pi}$A), 216, 263$^{(1)}$· (πληθ.) όσοι 137 V, 139 V· όσες 197$^{(1)}$ V, βλ. και *όσος*· 3. **ὥστε ὁποὺ νὰ** [531]· βλ. *ώστε*.

ορέγομαι: 1. επιθυμώ **-ονται** 455β$^{\alpha}$ V· **ὠρέχθην** 20$^{(2)}$, 35$^{\beta}$· **-η** 316$^{(1)}$ V, **-ην** (γ΄ εν.) 316$^{(1)}$ A.

[*όρεξις/-η* A: διάθεση **-ιν** 542].

ορίζω: 1. διατάζω **ὥρισε(ν)** 309^{2}, 317 A, 324^{2V}· **ὁρίση** 327$^{\beta}$· 2. επιθυμώ, δέχομαι με ευχαρίστηση **-ζης** 284$^{\beta}$ A· **-ζετε** 169$^{\alpha}$ V· **-σης** 228$^{\beta}$ A, 284$^{\beta}$ V· **-σετε** 459$^{\alpha}$ V· 3. (;) **-ση** †328$^{(2)}$ V, βλ. σχόλ.

ορισμός V: διαταγή **-όν** 398$^{\alpha}$.

όρκος: **-ον** 253^{2} V· **-ους** 253^{2} A.

ορμῶ: μτβ. 1. ξεκινώ, αρχίζω **ὥρμησεν** 327$^{\alpha}$ A· 2. (+έναρθρ. απαρέμφ) επιθυμώ (ή αρχίζω;) **-σα** 35$^{\alpha}$, πβ. Κριαρ., Λεξ. στη λ. ΙΑ΄ 2), 3β)· βλ. σχόλ.

όρνεο(ν) V: όρνιο, αρπαχτικό πουλί **-εα** (αιτιατ.) 203. Βλ. και *όρνιο(ν)*.

όρνιθα: κότα 210.

όρνιο(ν) A: **-ια** (αιτιατ.) 203. Βλ. και *όρνεο(ν)*.

όσοι, -ες A: (ως αοριστολ. αναφορ. αντων.) **-οι** 491· **-ες** 197$^{(1)}$. Βλ. και *οπού*.

όσον A: όσο(ν καιρό), ενόσω 242. Βλ. και *όπου*.

όσος: βλ. *όσοι, -ες*.

όταν V: 126^{2}. Βλ. και το επόμ. και *όντε(ν)*.

ότεν V: όταν 265. Βλ. και το προηγ. και *όντε(ν)*.

ότι V: 1. ότι †479^{1}· 2. επειδή 140^{2}, βλ. και *οκαί*· 3. **εἰς τόσο.. ὅτι τόσο..** ώστε 51^{2}, πβ. Ντελλαπ., Ερωτήμ. 1176, 1515· βλ. και *κ(αί)*.

ό,τι A: 392. Βλ. και *είτι*.

ού: βλ. *ού(κ)*.

οὗ V: **ὡς οὗ κ'** 12· βλ. *ώς*.

ουαί A: επιφ. ως επίρρ. (+αιτιατ. προσ.) αλίμονο σε 164^{1}, 261^{1}, 404. Βλ. και *αλί*, *ογόι*.

ουδ(έ): ούτε 142^{2}, 162, 234^{2}, 450^{1}, 494^{2} V, 500^{1} (δις^{2}) V, †502^{1} V, 506^{1} (δις^{2}) A, [542^{2}], [547^{2}], [553^{2}], [554^{1}].

ουδέν: δεν 135, 148 A, 161^{1} V, 234$^{(1)}$ A, 378^{1} V, 494 V, [539]. Βλ. και *δέ(ν)* και το επόμ.

ού(κ): δεν 41, 43, 76, 81^{2}, 82^{1} V, 132^{2}, 142, 161, 162, 166 V, 176 A, 234 V, 242, 339, 342 V, 365^{2}, 374, 419 V, 451 (δις), 468 V, 472 V, 449, 496 V, 499 V, [553]. Βλ. και *δέ(ν)* και το προηγ.

Ουράνιος: (για το Θεό) **-ον** 254· βλ. *Βασιλέας/-ιάς*.

ουρανός: 86$^{\alpha}$, 131$^{\alpha V}$· **-όν** 489· **-οῦ** 92$^{\alpha}$, 112$^{\alpha}$, 297$^{\alpha}$, 320, 450$^{\alpha}$ A.

(ούτος) A: (ως ουσ.) **†ταῦτα** (αιτιατ.) 444^{2}, βλ. σχόλ.· **διὰ ταῦτα** 410^{1}, βλ. *διά*· πβ. *τοῦτος*.

ούτως: 1. έτσι 205^{1} A, 286^{2} V, βλ. και *ίτις*· 2. (+καί) έτσι και· (κι) επίσης 15^{2} A, βλ. και *ομοίως*.

οφαλός: ομφαλός· κέντρο 24$^{\alpha}$.

όχι: 163, 216$^{(2)}$ A.

όχλος: θόρυβος, ταραχή (πλήθους ανθρώπων) **-ον** 68[1], πβ. Πικατ. 323.
όψη: όψη· πρόσωπο, μορφή, φυσιογνωμία 245, 501 A· **-ιν** 114, 117, †281[2] V, 383, 442 A.

Π

παγαίνω A: **-ουν** 118^β. Βλ. και το επόμ. και *πηγαίνω*.
πά(γ)ω: **-γουν** (υποτ.) 118^β V· **έπηγα** 63^β· **-εν** 430[(1)]· **πᾶς** (υποτ.) 511 V, 520 A, [530]· **πᾶν** 321. Βλ. και το προηγ. και *πηγαίνω*.
παιγνίδια, τά: μουσικά όργανα **-ια** 329.
παιδί(ν): 430^α, [535]· **-ιά** 95[1]· **-ία** (αιτιατ.) †443[1] V· **-ιῶν** 512 V, 521 A, [526].
παίζω: (για μουσικό όργανο) **ἐπαῖξαν** 329^β.
παίρνω: **-ει** 270· **-ω** (υποτ.) 434 A, βλ. και *έχω*· **ἔπαιρνε**(ν) 255, 312[(1)]· **ἐπαῖρναν** 479^β A, **-ασιν** 311^α V, βλ. και *φέρνω*· **ἐπῆρα** 432[2] A· **-αμεν** 335[2] A, βλ. και *πιάνω*· **-αν** 334^β· φρ. **ἀπὸ/ἐκ τοῦ φόβου ἐπάρθην/ -ηκα** με κυρίεψε ο φόβος, φοβήθηκα 46^β, /76^α A· Απόκοπ. Γλωσσάρ. ερμηνεύει: "τα έχασα" με παραπ. στο Χούμνου, Π. Δ. XIV 6: *ἀπὸ τὸν φόβον.. ἐπαραπάρθη*. Βλ. και *έπαίρνω*.
παλάμη: **-ην** 275^β.
παλάτι(ν): **-ια** (αιτιατ.) 121[2].
πάλ(ε): πάλι, ξανά 42 A, 80 V, 282[2] A. Βλ. και *πάλι(ν)*.
παλικάρι(ν): **-ια** 343· (αιτιατ.) 311, 467^β.
πάλι(ν): πάλι· 1. ξανά, εκ νέου 42 V, 48, 80 A, 154^β, 156[2] A, 180 A, 224[1], 388^β, 398, 423^β V, 424^β V, 455[2], [529[2]], [531]· βλ. και *πάλ(ε)*· 2. με τη σειρά (του) 131, πβ. Φλώρ. 99, 107 κ.α. και L-S στη λ. (III)· 3. μολοταύτα, εντούτοις 155, 227.
πάλιον, τό A: αγώνισμα (τοξοβολίας) (;) 295^β· βλ. σχόλ.
πάντ(α): πάντα· ολοένα, διαρκώς 41, 43[2], 58 A.
παντρεμένος A: **εἴχαμεν.. -ην** 305^β· πβ. Κεφ. 3. Β § 5.6.3. Βλ. και *ὑπανδρεμένος*.
παπάς: **-ά** (αιτιατ.) 201^α V, **-άν** 201^α A· **-άδες** 93^β, 188^β· (αιτιατ.) 192 A· βλ. σχόλ., 471^β.
παρά V: (πρόθ. +αιτιατ.) αντίθετα με· έκφρ. **παρὰ φύσιν** 292.
παρααναμένω A: παραμένω ή περιμένω πολύ (;) **-ειν** 457^β, άπαξ; Βλ. και *περιαναμένω*. Βλ. σχόλ.
παραβολή: 163^α.
παραγγελ<u>ία</u> V: 1. μήνυμα **-<u>ίες</u>** 105[2], πβ. Απόκοπ. Γλωσσάρ.· η ακριβής σημασ. άπαξ; πβ. το επόμ. Βλ. και *παρηγοριά*· 2. (;) **-<u>ίας</u>** †328^α.
παραγγέλλω/-λνω: στέλνω μήνυμα (αμτβ. V, μτβ. A) **-είλουν** 461^β, πβ. Ερωτόκρ. (Αλεξ. Στ.) Δ΄ 1907· πβ. Απόκοπ. Γλωσσάρ.
παραγιαλιά A: παραλία, ακρογιαλιά **-ιᾶς** 328^α.
παραθύρι(ν): **-ια** (αιτιατ.) 200^β.
παρακαλῶ: 1. (μτβ.) 320^α, 510^α V, 519^α A, [529^α], [531^α]· 2. (αμτβ.) δέομαι, προσεύχομαι **-οῦσι(ν)** 146^β.
παράταξη: διασκέδαση **-ες** 99[2], πβ. Πικατ. 376 *παράταξην καὶ γάμον*, Ερωτόκρ. Α΄ 1132, 1431, Τζάνε, Κρ. πόλ. (Αλεξ. Στ.-Αποσκ.) 447,3.
παρατραγουδῶ: σιγοτραγουδώ **-οῦσι(ν)** 97^β, πβ. Ερωτόκρ. (Αλεξ. Στ.) Α΄ 686 και Γλωσσάρ.· "τραγουδώ πολύ" στο Ερωτόκρ. (Ξανθ.), Γλωσσάρ.
πάραυτ(α): αμέσως 327[1] A, 356[2] V.

παρηγοριά: (αιτιατ.) -ία 406$^{\alpha}$ V, **-ιάν** 406$^{\alpha}$ A · **-ιές** (αιτιατ.) 105^{2} A, βλ. και *παραγγελία*.

παρηγορούμαι: **έπαρηγορήθην** (γ' εν.) 285$^{\beta}$.

παρρησία V: (;) 122, βλ. σχόλ. · διαφορετικές σημασ. στα κ.: "ελευθερία (λόγου), δικαίωμα (λόγου), θάρρος" ή "ελευθεροστομία, θράσος" ή "εξουσία, κύρος" ή "μεγαλοπρέπεια". Βλ. και *(ύ)περιψία*.

πάσα(ν): (άκλ.) κάθε 109 (δις), 189^{2}.

πάσκω A: πασχίζω, προσπαθώ **-ουν** 207$^{\beta}$. Βλ. και *πάσχω*.

παστός, ό A: παστάδα · νυφικό κρεβάτι ή δωμάτιο **-όν** 472.

πάσχω: 1. υποφέρω *158 A · **-ομεν** 158 ($^{\delta}$A) · **πάθουν** 150$^{\beta}$ · 2. *πασχίζω*, προσπαθώ **πάσχουν** 207$^{\beta}$ V, βλ. και *πάσκω*.

πατέρας: 1. πατέρας, γονιός 303 · **-α** (αιτιατ.) 307 V · **-α** (γεν.;) 307 A, βλ. σχόλ. · **-τρός** 398 · 2. μοναστηριακός αξιωματούχος, "γέροντας" **-έρες** 205$^{\beta}$, βλ. σχόλ.

πατερημά, τά V: κομπολόγια, ροζάρια (αιτιατ.) 187$^{\alpha}$, πβ. Γαδ. διήγ. 300, Κατζ. A 272, Γ 261 *(τὰ) πατερμά*. Βλ. και το επόμ.

πατερμός, ό A: κομπολόι, ροζάριο **-ούς** 187$^{\alpha}$, πβ. Απόκοπ. Γλωσσάρ. · άπαξ; Πβ. όμως Παγκ., Ιδίωμ. Κρ. λ. *πατερημῶς, ό*. Βλ. και το προηγ.

πάτος: **-ον** 61$^{\beta}$.

πατρίδα: 290 V, 291 · (αιτιατ.) 80, 289, 306, **-αν** 290 A.

πατῶ: **νὰ -ούσαμεν** 247$^{\alpha}$ V · **νὰ -ήσαμεν** 247$^{\alpha}$ A · **ἐπάτησαν** 495$^{\alpha}$ A.

παύω: 1. μτβ. **ἔπαυε(ν)** 43$^{\alpha}$ · **-σα** 15$^{\alpha}$ · **-σεν** 373^{2} · 2. αμτβ. **-σεν** 495$^{\alpha}$ V.

πάω: βλ. *πά(γ)ω*.

πεζεύω: 1. ξεπεζεύω, κατεβαίνω από το άλογο **ἐπέζευσα** 21^{1}, 23$^{\alpha}$ · **πεζεύσειν** 20$^{\beta}$ · 2. κατεβαίνω (γενικότ.) **πέζευσε** (προστ.) 211^{1} V, η σημασ. άπαξ; βλ. και *κατεβαίνω*.

πεζός: ως ουσ. στην έκφρ. **πεζοὺς καὶ καβαλάρους** 469^{2}.

πεινασμένος: (ως ουσ.) 42.

πεινῶ: **ἐπείνουν** (α' εν.) 41$^{\beta}$.

πέμπω: στέλνω **-ουν** 514 V · **ἔπε(μ)ψαν** 405$^{\alpha}$, †484β$^{\alpha}$ V, **ἐπέψαν** 138$^{(2)}$ V · βλ. και *βάλλω* · **πέ(μ)ψουσι(ν)** 70, 523 A.

πέντε: 439^{2A}.

πέρα V: **ἀπὸ πέρα** 468$^{\beta}$.

περδίκι(ν): **-ια** (αιτιατ.) 124^{2}.

περιαναμένω V: περιμένω (λίγο) **-ειν** 457$^{\beta}$, άπαξ; Βλ. και *παρααναμένω*. Πβ. το επόμ.

περιανασαίνω: παίρνω (μια) ανάσα, ξεκουράζομαι για λίγο **τοῦ περιανασάνω** 31$^{\beta}$, πβ. Δημητράκ. στη λ., Λίβ. (Lamb.) N 181: *ἤθελα τοῦ περιανασάνω* · δις; Πβ. Διγ. (Αλεξ. Στ.) Esc. 1718 *περιαναπαυθοῦμεν*.

περιβόλι(ν) V: **-ια** 89. Βλ. και *κῆπος*.

περιλαμβάνω A: αγκαλιάζω **-ουσιν** 172$^{\alpha}$. Βλ. και *περιλαμπώνομαι*.

περιλαμπαστός A: αγκαλιασμένος **-ούς** 361$^{\alpha}$, πβ. Ερωτόκρ. Γ' 1464 *περλαμπαστοί* · ο τ. άπαξ; Βλ. και *σφικτοαγκαλιαστός*.

περιλαμπώνομαι V: αγκαλιάζω **-ονται** 172$^{\alpha}$ · για τον τ. σε -ώνω πβ. Θησ. (Olsen) III 55.5 *περιλαμπώνει*, III 81.3 *ἐπεριλαμπώθησαν*, Πανώρ. B 190 *περιλαμπωμένα*. Για τη παθ. φωνή με μτβ. σημασ. πβ. Θυσ. 1125: *νὰ σὲ περιλαμπαστῶ* · δις; Βλ. και *περιλαμβάνω*.

περισσός: πάρα πολύς **-ή** 391$^{\alpha}$.

περνῶ: 1. περνώ, διαβαίνω α') μτβ. **-οῦν** (υποτ.) 96 A · **ἐπέρνας** 101$^{\beta}$ · **ἐπέρασες** 101$^{\alpha}$ V · β') αμτβ. **-οῦσι(ν)** (υποτ.) 98$^{\beta}$ · **περνῶντα(ς)** 120^{2} · 2. ξεπερνώ (μτβ.) **-ᾶ** 272^{2}. Βλ. και *διαβαίνω*.

περπατῶ: -**οῦν** (υποτ.) 98α· (**ἐ**)**περπάτουν** 17β· **περπατοῦμαν** 247β· -**άτησαν** 511 A.

πετῶ: 1. μτβ. -**ᾶ** 262α· **ἐπέτασαν** 396α V, βλ. και *ἀποσώνω*· 2. αμτβ. (προκ. για πουλιά) **ἐπετάξασιν** 64α V, -**σασιν** 64α A.

πέφτω(/πέπτω/πίπτω): **ἔπεσε**(ν) 63α, 357α, 413α A, 496² A· -**αν** 514⁽²⁾ A, -**έσαν** 281β A, 505² V, -**ασιν** 429α A· **πέσω** 62· -**η** 51β· -**ουν** 111, 486β.

πηγάδιν: (αιτιατ.) 56β· -__ίου__ 61.

πηγαίνω: **πήγαινε** (προστ.) 212 A· (**ἐ**)**πήγαινα** 17α· -**αίνασιν** 249α V. Βλ. και *παγαίνω, πά(γ)ω.*

'πηρέτης: βλ. *ὑπηρέτης*.

πιάνω: 1. πιάνω **ἐπ__ία__σα** 39· (μτφ.) -**άσαμεν** 335² V· -**σουν** [525]· (μτφ.) -**νονται** (παθ.) 194α² V· **ἐπι__ά__σθην** (μέσ.) 54β· 2. (μτφ.) εννοώ, καταλαβαίνω **ἐπ__ιά__σα** 60β, πβ. Ερωτόκρ. (Αλεξ. Στ.) Α΄ 17.

πικρός: μτφ. -**όν** †450α V· έκφρ. **τὸν ῞Αδην τὸν ~** 106α, 449α, 462α, 486α, πβ. Πικατ. 328· -**ά** (αιτιατ.) 181, 288 A.

πιλαλῶ A: τρέχω **ἐπιλαλῆσαν** 511β.

πίνω: -**ουσιν** 148α V, 260α V: φρ. **μ(ὲ) ἄλλους τρῶν καὶ ~**· [(υποτ.) 548α].

πίσκοπος: επίσκοπος -**όπους** 471².

πιστεύ(γ)ω: -**εύει** 263β· -**η** 378 V, -**γη** 378 A.

πιστώνομαι: βεβαιώνομαι **ἐπιστώθηκεν** 379α, πβ. Βέλθ. 820, Απόκοπ. Γλωσσάρ.· δις;

πιττάκι(ν): επιστολή -**ια** (αιτιατ.) 462², 476, 479(†V), 481², 484· -__ιῶν__ 506 V, 515 A.

πλάγι(ν): (αιτιατ.) 357β.

†*πλάγιον, τό* V: (;) 295β· βλ. σχόλ.

πλακί: ταφόπλακα 243α· πβ. Πικατ. 331 *πλακὶν*, Απόκοπ. Γλωσσάρ.

πλανῶ: παραπλανώ, εξαπατώ -**έση** 215, [535]· -**έσουν** 207 V.

πλάστης: (για το Θεό) -**ην** 320β.

πλατύς: -**ιές** (αιτιατ.) 187 A, -**ές** 187 V.

πλ__έα__ V: πια, πλέον, άλλο 184², 459.

πλέον: 1. πλέον, πια, άλλο 283² (δV), 437 A, 499 A· [2. περισσότερο, άλλο 555].

πλεονάζω V: (αμτβ.) αυξάνομαι, πολλαπλησιάζομαι, υπερβαίνω τα όρια -**ει** 294, βλ. σχόλ.· **μὴ.. -άση** 284· -**ουν** 151, πβ. Δευτ. Παρουσία 291 *μὴ πλεονάση ὁ ἀλαλαγμὸς*· δις; Βλ. σχόλ. 284. Βλ. και *πληθαίνω.*

πλ__εο__τέρι(ν): (επιρρ.) περισσότερο 367β, πβ. Απόκοπ. Γλωσσάρ., *'Αθηνᾶ* 51 (1941) 17-8: υποκορ. του *πλε-/πλιότερος* (, πβ. Χούμνου, Κοσμογ. 217 κ.α., Σκλάβ. 84, 117)· ο τ. άπαξ;

πλευρόν: (αιτιατ.) 7α V, 22.

πληγώνω: **ἐπλήγωσέν** 419.

πληθαίνω(/-ύνω) A: [1. μτβ. -**ύνουν** (υποτ. αορ.) 551α]· 2. αμτβ. **ἐπλήθυνεν** (αόρ.) 294⁽²⁾· **πληθύνη** 284· -**ουν** 151. Βλ. και *πλεονάζω.*

πλῆθος V: (αιτιατ.) 471.

[*πλήν*: (+γεν.) εκτός από, παρά (μόνο) 526²].

πληρώνω V: τελειώνω (αμτβ.), συμπληρώνομαι **ἐπλήρωνεν** 58α, πβ. Καλλίμ. 888 *πληρώσουσιν αἱ.. ἡμέρες*· η αμτβ. σημασ. όχι στο Δημητράκ. στη λ.: δις; Πβ. όμως αυτ. στη λ. *πληρῶ.*

πλ__ία__ A: πια 420α.

πλιόν A: (ως επίθ.) περισσότερο (ουδ. αιτιατ.)· (ακόμα) άλλο 459. Βλ. και *πλ__έα__.*

πλουσιότης A: πλούτος -**ητος** 300α, πβ. Δημητράκ. στη λ., Somav. στη λ. *πλουσιότητα*, Ερωτόκρ. Β΄ 442 *πλουσότητας* (γεν.)· ο τ. άπαξ;

πλούτη, τά: (αιτιατ.) 313β.

πλύνω(/πλένω): **πλύνη** 383β.

πλωρήσι(ν): πλωρήσιος κάβος, παλαμάρι (αιτιατ.) 328β, πβ. Ροδολ. (Α-

ποσκ.) Α 555, Απόκοπ. Γλωσσάρ.· δις;
ποδάρι(ν): **-ια** (αιτιατ.) 496 Α, 505 V.
πόδι(ν): **-ια** 503 V, 509 Α · (αιτιατ.) 443^{1} Α.
πόθεν: 1. (σε ευθεία ερώτηση) από πού 77, 279($^{\delta}$V): **πόθεν καὶ ἀπὸ ποῦ** · 2. (σε είδος πλάγιας ερώτησης) πού, σε ποιο μέρος 60^{1}V, βλ. και *ὅθεν* · βλ. σχόλ.
πόθος: **-ον** 381, 397 · **-ου** 97, 344 Α.
ποιητής Α: (για το Θεό) πλάστης **-ήν** 254. Βλ. και *ὕψιστος*.
ποίος: (ερωτ.) **ποία** (ως ουσ.) 290 V · **ποίαν** (επιθετ.) 290 Α.
ποιῶ: 1. κάνω α΄) μτβ. **ἔποικα** 153^{1} Α, [525], **-οῖκα** $^{\delta}153^{(1)}$ V · **ἔποικεν** $358^{(1)}$ Α, $^{\delta}417^{\alpha}$ V, **-οῖκε(ν)** 71^{β}, $358^{(1)}$ V, $360^{(2)}$ V · **ἔποικαν** 238^{1} Α, **-οῖκαν** $238^{(1)}$ V, †281^{β} V, $332^{(1)}$ V · β΄) αμτβ. **-οῖκεν** 342 Α, βλ. *τὸν / τοὺς κλπ.* · βλ. σχόλ. · [2. (αμτβ.) ενεργώ, πράττω **ποίσουν** 527 Α]. Βλ. *σχῆμα*. Βλ. και *κάμνω*.
πολεμάρχος: αρχηγός στρατιωτικού σώματος, (γενναίος) πολεμιστής **-ους** 314, 468 Α.
πόλεμος: **-έμου** 396^{β}.
πολεμῶ: αγωνίζομαι, πασχίζω, προσπαθώ **-εῖ** 464 V, **-ᾶ** 464 Α · **-οῦν** 206^{α} V · βλ. σχόλ., 207^{α}.
πόλις/-η Α: **-ιν** 303 · βλ. σχόλ.
πολλά: (επίρρ.) πολύ 34^{2} V · βλ. και *πολύς*, 167^{1} Α, 478 Α, 500 Α, 502 Α, [556].
πολύθλιβος: πολύ θλιβερός **-ον** (θηλ.) 240^{α}.
πολύς: [**-λλούς** 556^{α}] · **-ῶν** 513 V, 522 Α · **-ήν** 37, 524^{2} Α, [534] · **-λύν** (ουδ. αιτιατ.) 34^{2} Α, βλ. και *πολλά*.
'πονᾶτον: βλ. *(ἀ)πονοῦμαι*.
πονεμένος Α: (μτχ. παρκ. του *πονῶ* ως επίθ. ουσιαστικοπ.) αυτός που πενθεί **-ους** 487^{β}, βλ. και *λυποῦμαι* · [**-ων** 555^{β}].
πόνος: **-ου** 393^{β} Α · **-οι** 136, 151^{β} · **-ους** 393^{β} V.
ποντικός: **-οί** 49^{α}.
πονῶ: αμτβ. 1. πονώ, νιώθω θλίψη *158 Α, βλ. σχόλ. · **-εῖ** 265^{α}, 268^{α}, 269^{α} · **-οῦμεν** 158 ($^{\delta}$Α) · **-οῦν** 197 · **ἐπονοῦσαν** 376^{β} Α, **πον-** 500^{β} Α · 2. νιώθω συμπόνια, οίκτο **-έσωσιν** 508^{α} V, **-έσουσιν** 517^{α} Α · **-εσε** (προστ.) 158^{α}. Βλ. και *πονεμένος*.
πορεύω: 1. (ενεργ.) βαδίζω, οδοιπορώ **-εις** 78^{β} V, βλ. και *ὁδεύω* · η σημασ. αυτή της ενεργ. φωνής άπαξ; 2. (παθ., μτφ.) ζω, συντηρούμαι, περνώ (αμτβ.) **-εται** 128^{α}, 130^{α}, 170^{α}.
[*πορπατῶ*: περπατώ · πορεύομαι, ζω **-εῖτε** 532^{β}].
πόρτα: **-αν** 72 Α, 252 · **-ες** 111 · (αιτιατ.) 72 V.
πόσον Α: επίρρ. $^{\delta}149$. Βλ. και *πῶς*.
[*ποσῶς*: (με άρν.) καθόλου 547].
ποτάμιν: 276^{β}.
ποταμός: **ὁ Ἰορδάνης ~** 88^{α} · βλ. λ.
πότ(ε): 14, 62^{2}, *279 V, 280 V, 336^{β} V, 389^{1}, 401 Α, 422 Α. Βλ. και *πότες*.
ποτέ: 142^{α}, 496^{α} V, 511^{α} Α, [542^{α}], [553^{α}], [554^{α}].
πότες Α: 280, 336^{β}, 447. Βλ. και *πότ(ε)*.
ποῦ: †376V · **ἀπὸ ~** 77^{α}, 279^{α}, βλ. *πόθεν* · **~ νὰ** 420^{1} Α, †482 V.
πουλί(ν): 217^{α} · (αιτιατ.) 218^{α} · **-ιά** 27^{α}, 64, 89^{2} · **-ιῶν** 30, 293.
πουρνόν: πρωί (αιτιατ.) 11^{1} V, 304^{α}. Βλ. και *προυνόν*.
πράγμα: πράγμα · 1. α΄) κάτι 316^{β} Α · β΄) (με άρν.) τίποτα 316^{β} V · 2. αντικείμενο περιουσίας **-ατα** (αιτιατ.) 213^{2}.
πράκτης: πράκτορας · μεσίτης, μαστροπός ή πελάτης (;) **-ες** (αιτιατ.) 272, πβ. Απόκοπ. Γλωσσάρ. · η σημασ. όχι

στα L-S, Δημητράκ. Η λ. όχι στο Somav.· άπαξ; Βλ. σχόλ. 269-72.

πρέπει V: **έπρεπεν** 317.

πρικαμένος A: πικραμένος, θλιμμένος **-ον** (ουδ. αιτιατ.) 257.

πρίν A: σύνδ. 1. ~ **νὰ** 333^{1}, 482, [538]· 2. **πρὶν ἐμεῖς** (ελλειπτ.) 249.

προβάλλω/-βάνω/-αίνω: (αμτβ.) βγαίνω, εμφανίζομαι **-βάλη** 113$^{\beta}$, πβ. Φαλιέρ., Ιστ. (v. Gem.) 247 *προβάνει*, 208, *247 AN *προβαίνει*, 253 *ἐπρόβαλε*· πβ. αυτ. Γλωσσάρ. λ. *προβάνω*, Ερωτόκρ. Γλωσσάρ. λ. *προβαίνω*, Παγκ., Ιδίωμ. Κρ. λ. *προβάλλω*.

πρόβατον: 349$^{\alpha}$.

πρόβοδος: οδηγός **-ον** 78, πβ. Διγ. A 678, Διγ. (Trapp) Z 646, Χρον. Μορ. P, H 5300.

προμηνῶ: προαισθάνομαι, προμαντεύω **ἐπρομήνα** 338$^{\beta}$, πβ. Στάθ. (Martini) Γ 66 ..*μοῦ προμηνᾶ ἡ καρδιά μου*, Πανώρ. E 282 *προμηνύματα* "προαισθήματα".

πρός: +αιτιατ. 1. (για κατεύθυνση) προς, σε (καπ.) 155, 227 A, 282 V, 286, 397 V, 424, 436, 455, 483 A· βλ. και *είς*· 2. (για χρονική προσέγγιση) προς, κατά 19, 345, 445· 3. (για προσθήκη) εκτός από 156· 4. (ιδιάζ. χρ.) ως, σαν, για 165.

†προσδοκῶ V: 442$^{\alpha}$.

προσευχή: 399· **-ήν** 318$^{\alpha}$.

προσέχω V: **πρόσεχε** 486^{2}. Βλ. και *βλέπω*.

προσφέρ(ν)ω A: προσφέρω· φέρνω, επιφέρω **-η** 348, πβ. Ζήν. (Αλεξ. Στ.-Αποσκ.) E 108 *πρίκες μᾶς προσφέρνεις*· η σήμασ. δις; Βλ. και *συμφέρ(ν)ω*.

πρόσωπον V: πρόσωπο, φάτσα (αιτιατ.) 493.

προτιμεύ(γ)ω: τιμώ **-γουν** 125 A· **ἐπροτιμεύονταν** 126$^{\alpha}$ V, **-γουντα** 126$^{\alpha}$ A, πβ. Απόκοπ. Γλωσσάρ.· η σημασ. άπαξ; Πβ. Κεφ. 3. C § 6.1. Βλ. και το επόμ.

προτιμῶ V: τιμώ **-οῦνται** 125, πβ. Σπαν. AB 586 *προτίμησε*· η σημασ. δις; Πβ. Κεφ. 3. C § 6.1. Βλ. και το προηγ.

προυνόν A: πρωί (αιτιατ.) 11^{1}, πβ. Χρον. σουλτ. 129,36 *προυνό*, Du Cange στη λ. *προυνό* και *πρωνόν*, Somav. στη λ. *προυνό*. Βλ. και *πουρνόν*.

πρώιμον V: (επίρρ.) πολύ νωρίς· πολύ σύντομα (;) 180, βλ. σχόλ.· άπαξ;

πρῶτος: 1. α΄) (σε χρονική σειρά) **-ην** 418$^{\beta}$· **-ον** 340· (αιτιατ.) 156· β΄) έκφρ. **-ην ἀδελφήν** μεγάλη αδελφή 305, πβ. Διγ. (Αλεξ. Στ.) Esc. 326 *ὁ πρῶτος ἀδελφός*· 2. (σε βαθμό) ο ανώτατος αξιωματούχος **-ος** 303$^{\beta}$.

πτερόν A: 1. φτερούγα **-ά** (αιτιατ.) 443$^{\alpha}$· [2. πολύτιμα φτερά (;) 550$^{\alpha}$], η σημασ. άπαξ; Πβ. όμως Πουλολ. (Τσαβαρή) 162.

πτερωτός: 1. που έχει φτερά **-οί** 441$^{\alpha}$· 2. **†-ά** 294$^{\alpha}$ V.

πτωχός: (ως ουσ.) 1. φτωχός, άπορος [539^{2}]· **-οῦ** 216· **-ῶν** 513$^{\alpha}$ V, 522$^{\alpha}$ A, [546$^{\alpha}$]· 2. δυστυχής, αξιολύπητος **-οί** 500$^{\alpha}$ A.

πυκνός: **-ά** (αιτιατ.) 25.

πύρινος, -ον A: **-ον** (θηλ.) 440^{2}. Βλ. και λ. *ὀξύπυρος*.

πῶς: 14, 78, 79^{1}(δις), 80, 127 (δις), 128, 130, 147^{2} (δις), 149 V· βλ. και *πόσον*, 170, 203, 229^{1}, 231, 232, 242, 279, †333^{1} V, 348^{1}, 375^{1}, 376 (†διςV), 389^{2}, 390, 395^{1} (δις^{2}) A, 401 V, 422^{2} V, †447^{2} (δις) V.

P

ραγίζω: **ἐράγη(ν)** 358$^{\beta}$, 413$^{\beta}$ A, **νὰ ράγη(ν)** 243.

ράσα, τά: (πληθ. = εν.) (αιτιατ.) 145 ($^{\delta}$V).
ρήτωρ/-ορας A: **-ες** 470^{2}.
ρίζα: (δέντρου) 52 · **-αν** 50$^{\beta}$.
ρίκτω: ρίχνω **-ουσιν** 188$^{\alpha}$ · **ἔρικταν** 440$^{(1)}$ A, **ἐρίκταν** 440^{2} V · **ἔριξεν** 363$^{\alpha}$ A, 418$^{(1)}$. Βλ. και το επόμ.
ρίπτω V: ρίχνω **ἔριψεν** 363$^{\alpha}$. Βλ. και το προηγ.
ρόγα A: μισθός **-αν** 310^{2}.
ροῦχα, τά: (αιτιατ.) 173, 231 V, 232 A, 402.
Ρώμη, ή: **-ης** 301$^{\beta}$, †303 V · βλ. σχόλ.
ρώτημα(ν): ερώτηση (αιτιατ.) 156$^{\alpha}$ V, 283$^{\alpha}$ A, †403$^{\alpha}$ A. Βλ. και *ερώτημα(ν)*.
ρωτῶ: **-ᾶς** 283$^{\alpha}$ V · **-οῦν** (υποτ.) 193$^{\alpha}$ V · **-οῦσαν** 221$^{\beta}$ · **τὸ -ᾶν** (απαρέμφ.) 238 A · **-ησες** 287$^{\alpha}$ A · **-ήσης** 283$^{\beta}$. Βλ. και *ερωτῶ*.

Σ

σάβανον: (αιτιατ.) 490$^{\alpha}$ ($^{\delta}$V).
Σαββάτο(ν): (αιτιατ.) 115.
σαγίτα: βέλος τόξου **-αν** 416^{2} V · **-ες** (αιτιατ.) 8^{2}, 418 A. Βλ. και το επόμ.
σαΐτα V: βέλος τόξου **-αν** 418. Βλ. και το προηγ.
[*σακούλιν*: (αιτιατ.) 538].
σαλεύω: αμτβ. **-η** 44$^{\beta}$.
σάν: 1. (+ουσ.) σαν · όπως, όμοια με 210^{2}, 443^{2} A · 2. **τόσον.. σὰν** (+χρον. πρόταση) τόσο.. όσο 104^{1} A, βλ. και *ώσάν*.
σβένω A: σβήνω (αμτβ.) **ἐσβέσασιν** 497$^{\alpha}$. Βλ. και το επόμ.
σβήνω V: (αμτβ.) εξαφανίζομαι **ἐσβήσασιν** 493$^{\alpha}$. Βλ. και το προηγ.
σ(έ): βλ. *είς*.
σεβαίνω: 1. μπαίνω (μέσα) · επιβιβάζομαι **ἐσέβη(ν)** (γ΄εν.) 315$^{(1)}$ V, 324$^{\beta}$ V, βλ. και *είσβαίνω* · 2. συμβαίνει · α΄) **συγκοπὴ μ' ἐσέβη** μου ήρθε 429$^{\beta}$ · άπαξ; β΄) **ἐπάνω σας ἐσέβη** έπεσε πάνω σας 390$^{\beta}$ V · άπαξ;
σείω/σειῶ: **τό 'σειεν** 48 A · **ἔσεισα** 153$^{(2)}$.
σελοχαλινωμένος: με σέλα και χαλινάρι **-ον** (ουδ. αιτιατ.) 6$^{2\text{-}\beta}$.
σηκώνω: **ἐσήκωσαν** 331$^{(1)}$V/$^{\alpha}$A, 483$^{\alpha}$ A · **σηκώσουν** 499$^{\beta}$ V, 505$^{\beta}$ A · **-θοῦμεν** 325$^{\beta}$.
'σημαδά: βλ. *(ά)σημαδά, ή*.
σημάδιν: 1. στόχος (όπλου) (αιτιατ.) 417^{2}, ατυχής η ερμηνεία στο Κριαρ., Λεξ. λ. *κάμνω* (Φρ.) της φρ. **Μὲ.. ἤκαμεν σημάδιν τοῦ..** A: "δίνω σήμα, ειδοποιώ" · 2. ένδειξη, δείγμα 401$^{\beta}$.
σημαίνω: ηχώ **-ουν οἱ ἐκκλησιὲς** 93.
σήμερα A: 477^{1}.
σιάζω V: ταχτοποιώ, προετοιμάζω **ἐσιάσεν** 415$^{\beta}$.
σιγά: **σιγὰ σιγὰ** 17^{2}. Βλ. και *ἀγάλι(α)*.
σιγανά: επίρρ. 98.
σιγῶ: 1. σωπαίνω **σίγησ(ε)** (προστ.) 284^{2A} · **-ήσουν** 454β$^{\beta}$ V · φρ. **ἐσίγησα τ(οῦ) ἀποκριθῆν** δεν απάντησα 150^{1}, πβ. Κεφ. 3. C. § 8.2.2. · 2. (για δάκρυα) σταματώ (αμτβ.) **ἐσιγοῦσαν** 242$^{\beta}$ V.
σίδερον: άγκυρα (αιτιατ.) 331 A · **-α** (αιτιατ.) 331$^{\alpha}$ V.
σιμώνω: **ἐσίμωνεν** 58$^{(2)}$ A, βλ. και *φθάνω* · [**-ώνασιν** 542] · **ἐσίμωσε(ν)** 380, 420 V, 436$^{\alpha}$ A, 436$^{(2)}$ V, 453^{2} · **σιμώσουν** 455β$^{\beta}$ V.
σινάβριν A: σινάπι · σιναπόσπορο (αιτιατ.) 442$^{\beta}$, πβ. Σαχλ. Β΄ (Wagn.) 519, Απόκοπ. Γλωσσάρ. · ο τ. δίς;
σιτάρι V: (αιτιατ.) 514$^{\beta}$. Βλ. και *ἀλεύριν*.
σιωπή: **-ῆς** 153$^{\alpha}$, 238$^{\alpha}$ · έκφρ. βλ. *σχῆμα*.
σκαμνίν: 1. σκαμνί **-ιά** (αιτιατ.) 473$^{\alpha A}$ · 2. (μτφ.) θρόνος, έδρα εξουσίας **-ὶν** 301$^{\alpha}$ · πβ. Χρον. Μορ. 490 κ. α. *τὸ σκαμνὶ τῆς βασιλείας* (= Κων/π.),

788 ~ *τῆς ἐκκλησίας τῆς Ῥώμης*, 793 ~ *τῆς Ῥώμης*.

σκαρί(ν): έκφρ. **κάτεργον ἀπὸ σκαριοῦ** πλοίο που μόλις ναυπηγήθηκε · ολοκαίνουριο 309^{α}, πβ. Δημητράκ. λ. *σκαρί* · Απόκοπ. Γλωσσάρ. ερμηνεύει "πλοῖο ποὺ ἔχει μόνο τὸ σκελετό".

σκεπάζω: **ἐσκέπασεν** 498^{α} A · **σκεπάση** 164.

σκιά: 74.

σκολάζω: 1. σχολώ **-σουν** 115^{β} A · 2. διακόπτω, παύω (να) **ἐσκόλασα** 46^{α} · **-σεν** 373^{1} A. Απόκοπ. Γλωσσάρ. έχει ως λ. τον τ. *σκολῶ*. Στα κ. βρήκα μόνο τύπους του ενεστ. σε -άζω. Βλ. και *σχολάζω*.

σκόλη: γιορτή **-η(ν)** 189^{β}, 494 A · **-ες** 99^{β}.

σκολινά, τά: γιορτινά ρούχα (αιτιατ.) 118, πβ. Απόκοπ. Γλωσσάρ., Ερωτόκρ. Γλωσσάρ. λ. *σκόλη*, Παγκ., Ιδίωμ. Κρ. λ. *σκολινός*, Δημητράκ. λ. *σκολιανός* · άπαξ;

σκοπός: 1. προορισμός **-όν** 28^{α} · 2. σκέψη 377^{α}, πβ. Ντελλαπ., Ερωτήμ. 273 · βλ. σχόλ. · 3. μελωδία, ρυθμός 274.

σκορπίζω: 1. (ενεργ., αμτβ.) διασκορπίζομαι **σκόρπισε(ν)** 243 · **-ίσαν** 412^{β} A · **σκόρπισε** (προστ.) 110^{1} · 2. παθ. **ἐσκορπίσθησαν** †413^{α} V · μτχ. παρκ. **σκορπισμένους** 469 A.

σκοτεινός: **-όν** 67 · **-όν** (ουδ. αιτιατ.) 56, 66^{α} · ουδ. πληθ. (ως ουσ.) σκοτάδι **-ά** (αιτιατ.) 184^{α}, 198^{α} A, 210^{α}.

σκοτ<u>ία</u>, ἡ V: σκοτάδι (αιτιατ.) 458 · άπαξ;

σκοτίζομαι: γίνομαι σκοτεινός, σκοτεινιάζω **ἐσκοτίσθη(ν)** (γ΄ εν.) 345^{β}.

σκότος, τό: σκοτάδι 452 · (αιτιατ.) 78, 304^{β}, 472^{2} V.

σκυλί(ν): **-ία** 249^{2} V · (αιτιατ.) **-<u>ιά</u>** 124^{α} ($^{\delta}$V).

σκώληκας A: σκουλήκι **-ες** 512^{2}.

σολδί(ν): χάλκινο νόμισμα ελάχιστης αξίας (αιτιατ.) 270^{α}, πβ. Φαλιέρ., Λογ. (Bakk.-v. Gem.) 223 και σχόλ., Βαρούχ. (Bakk.-v. Gem.) Γλωσσάρ. λλ. *σολδί, σολίδι*.

σου: κτητ. αντων. 80^{α}, 83 (δις), 211^{α} V, 428, [535^{β}], [536^{β}] · **σας** †141 V, 173^{α}, 173^{β}, 174^{β}, 186 A, 191, 233^{β} V, 234^{β} V. Βλ. επίσης *λόγου σας, λόγου σου*.

σοφ<u>ία</u> A: **-ιᾶς** 299^{α} · βλ. *κρίσις*. Η γεν. με συνίζ. και στο Ντελλαπ., Ερωτήμ. 867.

σπάζω: βλ. *σπῶ/σπῶμαι*.

σπαθίν: (αιτιατ.) $7^{\alpha A}$, 414^{α} A · **-ιά** (αιτιατ.) 468^{α} A.

σπέρνω: μτφ. **ἐσπείρασιν** 407^{α}.

σπίτι(ν): (αιτιατ.) 209^{β}, 520 A · **σπίτι** (στο) σπίτι [530] · **-ια** (αιτιατ.) 231 A · βλ. και *οἶκος*, 511 V.

σπουδάζω: 1. σπεύδω, βιάζομαι, τρέχω **-ει** 266^{β} · **-ειν** 15^{β}, 373^{β}, 458, βλ. *τ(ό)* και *διά* · 2. επιδιώκω **ἐσπουδάζασιν** 178^{α}, πβ. Πενθ. θαν.^{2} 283 · 3. δίνω προσοχή (;) **σπουδάζετε** (προστ.) †478^{1} V, πβ. Δημητράκ. στη λ. (4).

σπουδή: βιασύνη **-ήν** †476β$^{\alpha}$ V · εκφρ. = βιαστικά, γρήγορα: **μὲ -ήν** 50^{α} A, 464^{α} · **μὲ -ῆς** 50^{α} V · **ἀπὸ -ῆς** 479^{α} A · **ὡς ἐξ ἀνάγκης καὶ -ῆς** 168^{α}, βλ. *ἀνάγκη*.

σπούρδα: φαρέτρα **-αν** 416.

σπῶ/σπῶμαι V: σπάζω (αμτβ.) · παθαίνω σύσπαση **ἐσπάσθησαν** 429^{α}, πβ. Απόκοπ. Γλωσσάρ. · ο. τ. και η ακριβής σήμασ. άπαξ;

σταυρός: **-ον** 145.

σταύρωμαν: (ενν. της μέρας) μεσημέρι (αιτιατ.) 12, πβ. Παγκ. Ιδίωμ. Κρ. λ. *σταύρωμα τσῆ μέρας* · άπαξ; Φρ. · βλ. *τσακίζω*.

στέκω: Α΄ ενεργ. 1. στέκομαι **ἔστεκεν** 377^{2} V, **ἧ-** 377^{2} A · 2. μένω, παραμένω **στέκουν** 231 A · 3. παραμένω, εξ-

ακολουθώ να υπάρχω **-ει** 86, 131$^{\beta}$ · Β΄ μέσ. 1. στέκομαι **-ετ(αι)** (υποτ.) 55 · **ἐστάθην** 23$^{\beta}$ · **-θη** 453$^{\beta}$ · **-θημαν** 318$^{(1)}$ V · 2. βρίσκομαι **στέκεσαι** 422 V.

στέλλω: στέλνω **-ει** 450$^{\beta}$ ($^{\delta}$V) · **στείλη** 307$^{\beta}$ · **-ουν** 462$^{\beta}$ · **εἴχαμεν.. σταλμένην** 306$^{\beta}$ A, βλ. και *βγάλλω*.

στενάζω: (αμτβ. Α/μτβ. V) **-αν** 109$^{\beta}$ · βλ. σχόλ.

στένω A: στήνω **ἐστένα** (γ΄πληθ.) 311$^{\beta}$. Βλ. και *φέρνω*.

στερεύγομαι: στερούμαι **-ονται** 489$^{\alpha}$ V, **-ουνται** 489$^{\alpha}$ A.

'στερος: βλ. *ὕστερος*.

στεφάνιν: (αιτιατ.) 144, 491^{1}, 492$^{\beta}$ A.

στεφανώνομαι: παντρεύομαι **(ἐ)στεφανώθημαν** 368$^{\alpha}$.

στολή: ενδυμασία **-ήν** 386 · βλ. σχόλ., 490.

στολίζω: (με διπλό αντικ.) **-ουν** 173^{1}.

στόμα(ν): (αιτιατ.) 65$^{\beta}$ · βλ. *δράκων*, 440 A, [540$^{\beta}$].

στουπί(ν): λινάρι ακατέργαστο, μάζα από ίνες λιναριού **-ιά** (αιτιατ.) 218.

στοχάζομαι: κοιτάζω **ἐστοχαζόμην** 32$^{(1)}$, 47$^{(1)}$.

(στοχῶ) A: βάζω στόχο, σημαδεύω (;) **-χήση** 218, άπαξ; βλ. σχόλ. Βλ. και *ἀστοχῶ*.

στρατιά: στράτευμα, στρατός **-ιάν** (μτφ.) 295$^{\alpha}$, βλ. σχόλ. · **-ιᾶς** 300 A, βλ. σχόλ.

στρατιώτης V: **-ες** (αιτιατ.) 470^{2}.

στρέμμα: επιστροφή 336.

στρέφω: Α΄ ενεργ. **στρέψαν** 282$^{\beta}$ A · Β΄ μέσ. 1. στρέφομαι **ἐστράφη(ν)** (γ΄εν.) 286, 424, 463$^{\beta}$ · **-ησαν** 455$^{\alpha}$ A · βλ. και *γυρίζω*, **στραφῆκαν** 282$^{\beta}$ V · 2. επιστρέφω (αμτβ.), γυρίζω πίσω, **στράφη(ν)** (γ΄εν.) 245 · **στραφῆς** 80 · **-οῦμεν** 398$^{\beta}$ · **-ῆτε** 168$^{\beta}$ · **-ῆν** (απαρέμφ.) 372, 458$^{\alpha}$, 459 A.

στρῶμα: (αιτιατ.) 196$^{\beta}$, 244$^{\beta}$.

στρώνω: Φρ. 1. α΄) **-ουν τὰ λινά** στρώνουν το κρεβάτι με σεντόνια 173^{2} A · β΄) **~ τ' ἄλογα** βάζουν τη σέλα 173^{2} V · 2. **ἐλασιὰν ἐστρῶσαν** άρχισαν να κωπηλατούν 331$^{\beta}$ · 3. **κύκλον ~** έκαναν έναν κύκλο 332$^{\beta}$ V, βλ. σχόλ.

(σύ): βλ. *ἐσύ*.

συγγενής: 215$^{\alpha}$, [535$^{\alpha}$].

σύγκαρπος A: (για άνθος) που είναι μαζί με τον καρπό **-ον** (αρσ.) 26. Βλ. και *σύναθος*.

συγκατεβαίνω A: καταδέχομαι **ἐσυγκατέβη** 390$^{\beta}$.

σύγκερος: (για μέλι) που είναι μαζί με το κερί στην κηρήθρα **-ον** (ουδ. αιτιατ.) 34$^{\alpha}$, πβ. Απόκοπ. Γλωσσάρ., Δημητράκ. στη λ. · άπαξ;

συγκοπή: (ιατρ.) 429, η λ. στα Προδρ. I 80, Βέλθ. 682, Somav. · η σήμασ. άπαξ;

συγκοφαντία*: (αιτιατ.) 202$^{\alpha}$ V · **-ιᾶς 202$^{\alpha}$ A · βλ. *συκοφαντία*.

συγνοφᾶ V: (απρόσ.) συννεφιάζει 87, ο τ. άπαξ; Πβ. όμως Χρον. σουλτ. 90,16 *σύγνοφο*. Βλ. και *συννεφιᾶ*.

συγχαίρομαι A: χαίρομαι μαζί με κάπ. **-χαροῦμεν** 308, πβ. Somav. λ. *συγχαίρομαι* και Απόκοπ. Γλωσσάρ., Δημητράκ. λ. *συγχαίρω* (1). Βλ. και *συχαίρομαι*.

συζώντανος: ζωντανός, ολοζώντανος 79^{2} ($^{\delta}$V) · **-ους** 262^{2} ($^{\delta}$V), $^{\delta}$364^{2} V. Βλ. και *σύψυχος*.

συκοφαντία: (αιτιατ.) $^{\delta}$202$^{\alpha}$ V · **-ιᾶς** $^{\delta}$202$^{\alpha}$ A.

συμβαίνει: **ἐσυνέβη** 389$^{\beta}$.

συμπερπατῶ: πορεύομαι μαζί **-οῦμεν** (υποτ.) 370$^{\beta}$, πβ. Φλώρ. 1523 *συμπερπατοῦν*, Δημητράκ. λ. *συμπεριπατῶ*.

συμφέρ(ν)ω V: φέρνω μαζί μου · επιφέρω, προξενώ **-ρη κίνδυνον** 348 · η σημασ. άπαξ; Βλ. και *προσφέρ(ν)ω*.

συμφορά: 362$^{\alpha}$ A, 394, 420$^{\alpha}$ V.

σύμψυχος V: ολοζώντανος 79$^{\alpha}$ · άπαξ; Βλ. και *σύψυχος*.

σύναθος V: (για καρπό) που είναι μαζί με το άνθος **-ον** (αρσ.) 26 · άπαξ; Βλ. και *σύγκαρπος*.

συναπάντησις/-η: προϋπάντηση, υποδοχή **-ιν** 251, πβ. Αχιλλ. (Smith) O 606, 610 · Απόκοπ. Γλωσσάρ. ερμηνεύει: "συνάντηση".

συνθεμένος: σύνθετος · (για μέλι) μικτός ή πυκνός (;) **-ον** (ουδ. αιτιατ.) 34$^{\beta}$, πβ. Somav. στη λ. · Απόκοπ. Γλωσσάρ. δεν ερμηνεύει · άπαξ;

συννεφιά, ή A: 347.

συννεφιᾶ A: (απρόσ.) συννεφιάζει 87, πβ. Ερωτόκρ. Γ´ 115 *συννεφιᾶ καὶ βρέχει*. Βλ. και *συγνωφᾶ*.

συνοδ<u>ιά</u>: συντροφιά **-<u>ία</u>** (αιτιατ.) 196$^{\alpha}$ V, 434$^{\alpha}$ V, **-ιὰν** 434 A · για την ορθογραφία -ία/-εία πβ. Lampe, Lex., Sophocl., Somav., Δημητράκ., Ανδρ., Λεξ. Βλ. και *νυκτοσυνοδιά*.

συντηρῶ: 1. κοιτάζω **ἐσυντήρα** 377$^{\beta}$ · 2. βλέπω, παρατηρώ **-ουν** 48$^{\beta}$ A, βλ. και *τηρῶ*.

σύντομα: (επίρρ.) σύντομα, γρήγορα, αμέσως 214 A · βλ. και *είσμ<u>ίο</u>ν*, 310$^{\alpha}$, 326^{2}, 348^{2} V, 359^{2} V, $^{\delta}$380^{2} V, 477^{1} V.

συντυχαίνω: μιλώ, κουβεντιάζω **-ουν** (υποτ.) 192$^{\beta}$ A · **ἐσύντυχα** 237$^{\alpha}$ A · **-εν** 388$^{\alpha}$ A, 436$^{(2)}$ A · **-ύχαν** 75$^{\beta}$, 444$^{\beta}$, **-ασιν** 223$^{\alpha}$, 463$^{\alpha}$: **ἀλλήλως ~**.

σύρνω: 1. σέρνω · φρ. **φωνὴν ἐσύραν** 333$^{\beta}$ · 2. σέρνω μαζί μου · έχω πίσω μου, ακολουθούμαι από καπ. **σύρνουσιν** (υποτ.) 123 A, πβ. Διγ. (Αλεξ. Στ.) Esc. 1722, Απόκοπ. Γλωσσάρ.

συχαίρομαι V: χαίρομαι μαζί με κάπ. **-χαροῦμεν** 308 · για τον τ. του ενεστ. πβ. Φαλιέρ., Ιστ. (v. Gem.) 209 *συχαίρεται* ("χαίρεται πολύ"). Βλ. και *συγχαίρομαι*.

συχνά: επίρρ. 193^{2}.

συχνοβροντᾶ A: βροντά συνεχώς ή πολύ **ἐσυχνοβρόντα** 347^{1} · άπαξ; Βλ. το επόμ. Βλ. και *κοντοβροντᾶ*.

συχνοτρέμω: τρέμω συνεχώς ή πολύ **-η** 45 · άπαξ; συχνο- ως α´ συνθ. συχν. στα κ. Για την επιτ. σημασ. βλ. Φαλιέρ., Ιστ./Ενύπν. (v. Gem.), Γλωσσάρ. λ. *συχνογελῶ*, Πανώρ. Γλωσσάρ. λ. *συχνοτρομάσσω*, Αλφ. ξεν. Ambr. (Μαυρομ.), Γλωσσάρ. λ. *συχνοκαταφωτίζω*.

σύψυχος A: ολοζώντανος 79$^{\alpha}$ · **-ους** 364^{2} · βλ. σχόλ. Πβ. Somav. στη λ., Απόκοπ. Γλωσσάρ. · (στο Σκλαβ. 77 *σύψυχη ἐπῆγε ἡ φαμελιά μου* η σημασ. είναι η κοινή "αύτανδρη · ολόκληρη"). Η σημασ. άπαξ; Βλ. και *σύμψυχος* και *συζώντανος*.

σφαγή: σφάξιμο (προβάτου) **-ῆς** 349.

σφάζομαι A: μτφ. (για την καρδιά) **ἐσφάγην** (γ´εν.) 414$^{\beta}$.

σφάκτης V: σφαγέας **-η** (γεν.) 349, πβ. Φαλιέρ., Ιστ. (v. Gem.) 493 *σφάκτης* ("δυνατός πόνος") · η σημασ. άπαξ; Βλ. και το επόμ.

σφακτής A: σφαγέας **-ῆ** 349, πβ. Θυσ. 827 · βλ. και το προηγ.

σφαλίζω A: (αμτβ.) **-ίσουν** 190.

[*σφαλιστός*: κλεισμένος · κλειδωμένος **-όν** 549$^{\alpha}$].

σφάνω/(-λλω) A: (προκ. για βέλος τόξου) αστοχώ **ἔσφαλεν** 419$^{\alpha}$ · η ακριβής σημασ. άπαξ; Βλ. και *ἀστοχῶ*.

σφικτ(ο)αγκαλιασμένος: **-ους** 361$^{\beta}$, πβ. Θυσ. (Bakk.-v. Gem.) 898 *σφικταγκαλιαστῶ*.

σφικτ<u>οα</u>γκαλιαστός V: **-ούς** 361$^{\alpha}$, βλ. το προηγ. · βλ. και *περιλαμπαστός*.

[*σφικτοκλειδώνω*: αμτβ. (ενεργ. αντί για μέσ.) κλειδομανταλώνομαι **ἐσφικτοκλείδωνα** 539^{1} · άπαξ;]. Πβ. το επόμ.

σφικτομανδαλώνω V: κλείνω καλά με σύρτη· (μέσ.) κλειδομανταλώνομαι **-ουνται** 200^{α}· πβ. το προηγ. Βλ. και το επόμ.

σφικτομανταλώνω A: **-ουνται** 200^{α}, βλ. το προηγ.

σχῆμα: μορφή, έκφραση (αιτιατ.) 257^{β}· βλ *ταπεινός*, †258^{β} V· φρ. (**κ'**) **ἐποῖκα(ν) ~ σιωπῆς** πήρα(ν) έκφραση σιωπής, σιωπηλό ύφος· έδειξα(ν) να σωπάσω/-ουν 153, 238, πβ. Χούμνου, Κοσμογ. 722· η ερμην. του Απόκοπ. Γλωσσάρ. "σημάδι σιωπής (το δάχτυλο στο στόμα)" δεν επιβάλλεται.

σχίζομαι A: (πρoκ. για κεφάλι) **σχίστηκεν** 514^{α}.

σχολάζω V: 1. σχολώ **-άσουν** 115^{β}· 2. παύω **ἐσχόλασεν** 373^{1}. Βλ. και *σκολάζω*.

σώζω: βλ. *σώνω*.

σῶμα: (αιτιατ.) 256.

σώνω: 1. σώζω **-ση** 515^{β} V· 2. (αμτβ.) φτάνω, έρχομαι **-νει** 371^{2} A· **-οντα** 371^{α}· **ἔσωσα** 19^{α}· **-ε(ν)** 71^{α}, 355^{α} A, βλ. και *φτάνω*, 359^{α}, 371^{2} V, 435^{2}· **-αν** 332$^{(2)}$ A· **-ῶσαν** 439^{β}, **σώσασιν** 249^{α} A· **-ης** 437^{β} V· **-ουν** 482^{β}· **-ειν** (απαρέμφ.) 356· 3. αρκεί **σώνει** 152^{β}, 166 A, 226^{β}, βλ. *δοικῶ*.

σωτηρ<u>ία</u>: **-<u>ιᾶ</u>ς** 59.

T

ταίρι(ν): 1. η σύζυγος 170^{β} V, βλ. και *εταίριν*· 2. (αιτιατ.) 368^{β}, βλ. σχόλ.

^{δ}*τανύζω* A: (αμτβ.· για το σκοτάδι) τεντώνομαι· προεκτείνομαι **-ει** 452^{β}, πβ. Απόκοπ. Γλωσσάρ.· άπαξ;

ταξίδιν: 400.

τάξις/-η: τάξη· ευταξία, ευπρέπεια**-ιν** 98.

ταπεινά A: (επίρρ.) ταπεινά· χαμηλόφωνα (;) 192^{α}, πβ. Απόκοπ. Γλωσσάρ.

ταπεινός: δυστυχής, αξιολύπητος **-ός** 76^{α} V· **-οί** 244^{α}, "ταπεινωμένοι" στο Απόκοπ. Γλωσσάρ.· **-ή** 497^{α} V· [**-ήν** 544^{α}]· έκφρ. **μὲ -ὸν τὸ σχῆμα** 257 V, πβ. Σκλάβ. 179· βλ. και *πρικαμένος*.

ταπεινοσύνη: (αιτιατ.) 501^{β} V, **-ην** 507^{β} A.

ταράσσομαι: (για τον ανέμο) (ανα)ταράζομαι· σηκώνομαι και δυναμώνω απότομα **ἐταράχθησαν** 346^{α}· η χρ. άπαξ;

ταραχή: **-ήν** 68, 71.

ταῦτα: (αντων.) βλ. *(οὗτος)* και *διά*.

ταῦτα V: (επίρρ.) έπειτα, τότε (αμέσως) **καὶ ~** 286, 317, 327, 393, 410, †413, 424. Βλ. και *τότ(ε)*.

τάχα: 1. μήπως, άραγε 100^{2}, 104^{2}, 144^{1}, 165^{2}, 384^{2} A· 2. δήθεν 179^{2} A, 223^{2}, 268 V· 3. (χωρίς ιδιαίτερη σημασ.) 11^{2}, 286 A, 434^{1A}, 445^{2} A, πβ. Διγ. Esc. 1510, Πουλολ. (Τσαβαρή) 585, 637, 640, Φλώρ. 257, 293, 299, κ. α.· πβ. και Πτωχολ (Κεχ.) α 532, 909, Πικατ. 189, 305, 378, 394, Πανώρ. Δ. 89, κ.α., τα οποία ερμηνεύονται "γρήγορα, αμέσως" στα Γλωσσάρ.· η "σημασ." αυτή όχι στα Lampe, Lex., Sophocl. ή Somav. Βλ. και το επόμ.

τάχατε(ς) V: 1. μήπως, άραγε 384^{2}· 2. δήθεν 179^{2}, 454β^{2}. Βλ. και το προηγ.

ταχ<u>ία</u> V: (αύριο) το πρωί 511.

ταχύ, τό: το πρωί (της επόμενης μέρας) 117.

τέλος: εκφρ.· 1. στο τέλος **εἰς τέλος** 60, πβ. Ντελλαπ., Ερωτήμ. 87, 2577, 3165· 2. **πρὸς τὸ ~** 445.

τεντώνω: στήνω τέντα, κατασκηνώνω **-ουν** (υποτ.) 123^{β}.

τέτοιος: **-ον** (ουδ. αιτιατ.) 166^{2V}, βλ. *τοσοῦτος*.

τηρῶ V: βλέπω, παρατηρώ **ἐτήρουν** 48^{β}. Βλ. και *συντηρῶ*.

τι A: (αρχ.) εγκλιτική αόρ. αντων. **ὅμορφόν τι..** 316, πβ. Προδρ. I 19, Φλώρ. 340· βλ. σχόλ.
τί: βλ. *τίς*.
τιμόνι(ν): (αιτιατ.)356$^{\beta}$.
τινάς V: αόρ. αντων. 1. ως ουσ., εν. (με άρν.) κανείς, ούτε ένας 496^{2} V· [2. πληθ. (καταφ.) **τινὲς πτωχῶν** σε κάποιους φτωχούς 546], βλ. σχόλ.
τίποτας A: 132$^{\alpha}$, [536$^{\alpha}$], [540$^{\alpha}$]. Βλ. και το επόμ.
τίποτε(ς) V: 132$^{\alpha}$, 459^{2}. Βλ. και το προηγ.
τίς: ποιος 1. (ευθεία ερώτηση) 77^{2}· 2. (πλάγια ερώτηση) 48^{2}, 71^{1} (δις^{2}), 72, 251, 252· **τί** 1. τι α΄) (ευθεία ερώτηση) 77, 209 A, 280· β΄) (πλάγια ερώτηση) 76^{2}, 208 A· βλ. *τό* +, 241 A, 289 V, 365, †454 V· βλ. *τό* + · 2. φρ. **τί ἔν(αι) τὸ** τι (πλάγια ερώτηση) 208 (Vδις), 241 (Vδις)· 3. **τί** (ως ερωτημ. μόρ.) γιατί 157^{1}, 159, 160, 428 A. Βλ. και *ἵντα*.
τ(ό) + απαρέμφ.: 1. ως βουλητική πρόταση 11 V, 15 (δις), 16 (δις), 35· βλ. σχόλ., 238 A, 373, 457, 458 V· βλ. και *τ(οῦ)* + · 2. ως χρον. πρόταση 53, 372· 3. (με πρόθ.) α΄) **ἅμα τὸ** 356· β΄) **διὰ τὸ** 458 A· βλ. λλ.
τό + πλάγια ερώτηση: **τὸ τί** 208 A, †454^{2} V. Βλ. και *τίς*.
τὸ λοιπόν: λοιπόν 229, βλ. *λοιπόν*.
τό 'μπα: βλ. *(ἔ)μπα*.
[*τολμῶ*: **ἐτόλμα** 539$^{\beta}$].
τὸν / τοὺς κλπ. (αναφορ. αντων.) 1. τον οποίο, αυτόν που ή όποιον (· πβ. Κεφ. 3. C § 8.9.1) **τὸν** 101, 164 (δις), 175· βλ. σχόλ., 253 V, 269, 507^{2} V, 516^{2} A· **τοὺς** 138, 177, 253 A, 261, 375^{2}, 385^{1} (δις^{2}), 404 A, †405^{1} V, 406^{1}, 408, †442^{1} V, †484β^{1} V, 488^{1}· **τὴν** 277^{2} A, [525^{2}], [541]· **τὲς** 101· **τὸ** 40, 150^{2} A, 160^{2}, 161, 217^{2}, 226, 241 A, 283 V, 291^{2} V, 373· βλ. σχόλ., 374, 389 (δις), 394 A, 413^{1} A, 413^{2}, 432, 438, 447, †478 V, 494^{1} V, 495 A· Φρ. **τί ἔν(αι) τὸ** 208 (Vδις), 241 (Vδις), βλ. *τίς*· βλ. και *τό*· **τ(ὰ)** 132, 158 (δις), 213, 219, 221, 222, 234^{1V}, 446 V· 2. **τὸ** (ως αναφ. παρομοιαστ. επίρρ.) όπως ~ **οὐκ ἐφάνη** /~ **δὲν ἐποῖκεν** 342 V/A, πβ. Δευτ. Παρουσία 29 *τὸ οὐκ εἴδαμεν εἰς ἄλλην*.
τόν, τήν, τό: προσωπ. αντων. **τὸν** (αρσ.) 82, †237 V, 259, 269, 351 A, 475 A, 499 A, [549]· **τοῦ** 454 A, **του** 311, 317$^{\beta}$, 454β V, 475$^{\alpha}$ A, [545$^{\alpha}$]· (πληθ.) **τοὺς** (αιτιατ./γεν.) 76 V, 128 V, 130 V, 262, 278, 311 A, 322, 376 V, 376^{2} A, 408, 416 A, 459 A, 498 (δις) V, 507 V, 511 V, **τους** 70$^{\alpha}$ V, 127, 131 V, 139 V, 142, 159 V, 165, 173 (Vδις), 233 V, 279 V, 419$^{\beta}$ ($^{\delta}$V), 420$^{\beta}$ ($^{\delta}$V), †423 V, 480 V, 482$^{\alpha}$, 496 V, [553]· **τῶν** (γεν.) 128 A, 130 A, 151 A, 237 A, 420 A, 491 V, 524 A, [530], [536], **των** 70$^{\alpha}$ A, 131 A, 140$^{\alpha}$ A, 159$^{\alpha}$ (δις) A, 173 A, 225 A, 233 A, 279 A, **τῶς** 520 A· **τὴν** (θηλ.) 422· **τῆς** 391· (πληθ.) **τὲς** 207 (δις)· **τους** 122$^{\alpha}$ V, 174$^{\alpha}$ V, 176 A· βλ. σχόλ., 181 V, 182$^{\alpha}$ V, **των** 174$^{\alpha}$ A, **τως** 182$^{\alpha}$ A· **τ(ὸ)** (ουδ.) 48 (δις), 51, 147, 169 (Vδις), 227, 242, 270 A, 282 A, 283 A, 287 (Aδις), 310 (Vδις), 313, 410 V, †415 A, 466 A, 478 A, 504 A, **το** 53 A, 147$^{\alpha}$, 163, 228· **τοῦ** 50^{2}A· (πληθ.) **τ(ὰ)** 273 A, 311 V, 480 (Aδις), 498 A, 500 (δις) V, 506 (δις) A, 512 A, [551], [552], **τ(α)** 22, 108 A, 108$^{\beta}$, 214, 445$^{\beta}$, 446$^{\beta}$· **τους** $^{\delta}$204 A, βλ. σχόλ. Βλ. και *του, της, του* κτητ.
*τονίζω A: -**ει** 452$^{\beta}$· βλ. $^{\delta}$*τανύζω*.
τοξεύω A: (για μέλισσα) κεντρίζω -**η** 43$^{\beta}$. Βλ. και *δοξεύω*.
τόπος: 23, 293^{1}· -**ον** 38$^{\beta}$, 67$^{\beta}$· -**ου** 18 V· βλ. και *κόσμος*, 29$^{\beta}$.
τόσος: 1. -οι (ως ουσ.) 481^{1}· †-**ην** (επιθετ.) 476β V· 2. επίρρ. -**ον** 104$^{\beta}$·

έκφρ. **είς τόσο(ν).. ὅτι / καὶ** τόσο (πολύ).. ὥστε 51 (V/A), πβ. Απόκοπ. Γλωσσάρ., Δημητράκ. λ. *τόσος* (13).

τοσοῦτος: τόσος **-ούτη(ν)** (επιθετ.) 314$^{\beta}$· έκφρ. **(τὸ) τέτοιον καὶ τοσοῦτον** (αιτιατ.) 166$^{\beta}$. Πβ. Πτωχολ. (Κεχ.) α 494$^{\beta}$ *τοσαύτην* (επιθετ.), 519$^{\beta}$, 543$^{\beta}$ *τοσοῦτον* (ουδ., επιθετ.), Διγ. (Αλεξ. Στ.) Esc. 1858 *τοσαύτην* (επιθετ.), Φαλιέρ., Λογ. (Bakk.-v. Gem.) 146$^{\beta}$ *τοσοῦτο(ν)* (επιρρ.).

τότ(ε): 182 A, 265^{2} V, 278, 317 A, 324^{1} V, 324^{2} A, 325^{2} A, 331^{2}, 341 A, 357^{1}, 365 A, 393 A, 397 V, 422^{1} A. Βλ. και το επόμ. και *ταῦτα* (2).

τότες: 126$^{\beta}$, 265^{2} A, 325^{2} V, 335$^{\beta}$ A, 341 V, 348^{2} A, 397 A, 422^{1} V. Βλ. και το προηγ. και *ἐτότε*.

τότις V: τότε 334^{1}, πβ. Αχιλλ. (Smith) Ο 39.

του, της, του: κτητ. αντων. **του** (αρσ.) 18$^{\beta}$, 325$^{\alpha}$, 399, [538$^{\alpha}$], [545$^{\beta}$], [546$^{\beta}$]· (πληθ.) **τους** 114$^{\alpha}$ V, 117 V, 231$^{\alpha}$ (δις$^{\beta}$) V, 242 V, $^{\delta}$276$^{\alpha}$ V, 277$^{\alpha}$ V, †282$^{\alpha}$ V, 409$^{\alpha}$ V, 417 V, 493 (δις$^{\beta}$) V, 494$^{\beta}$ V, 497 V, 498$^{\alpha}$ V, 499 V, †502$^{\alpha}$ V, 503 V, 505$^{\alpha}$ V, 509$^{\alpha}$ V, **των** 409$^{\alpha}$ A, 409$^{\beta}$, 493 A, 495 (δις$^{\beta}$) V, 496$^{\beta}$ V, 514 A, **τως** 114$^{\alpha}$ A, 117 A, 141 A, 231$^{\alpha}$ (δις$^{\beta}$) A, 232$^{\alpha}$ (δις$^{\beta}$) A, 276$^{\alpha}$ A, 277$^{\alpha}$ A, 282$^{\alpha}$ A, 407 A, 414 A, 417 A, 440$^{\alpha}$ A, 495$^{\beta}$ A, 496$^{\alpha}$ (δις$^{\beta}$) A, 497 A, 501 A, 503 A, 505 A, 505$^{\beta}$ V, 507 A, 508$^{\alpha}$ A, 509 A, 513$^{\beta}$ A, 514$^{\beta}$ A, 518$^{\alpha}$ A, [548]· **της** (θηλ.) 266, 383 A, 415$^{\alpha}$, 416$^{\alpha}$, 418$^{\alpha}$, 504$^{\alpha}$ A· (πληθ.) **τους** 181 V, 186 V, 232$^{\beta}$ V, 263 (δις) V, **των** 206 A, 230 V, 263 (δις) A, **τως** 230 A, 233$^{\beta}$ A, 234$^{\beta}$ A· **του** (ουδ.) 47 A, 357 A, 450· (πληθ.) **τους** $^{\delta}$204$^{\alpha}$.

τ(οῦ) +απαρέμφ.: ως βουλητική πρόταση 11 A, 14, 20, 150, 157, 458 A. Βλ. και *τ(ό) +απαρέμφ.*

τοῦ +υποτ.: ως τελική πρόταση 31^{2}, βλ. σχόλ.· άπαξ;

τουλούπι(ν): σφαιρικός όγκος· τούφα (βαμβακιού, μαλλιού κλπ.), τουλούπα (αιτιατ.) 218$^{\beta}$, πβ. Απόκοπ. Γλωσσάρ.· άπαξ;

τοῦτος: 1. (ως ουσ.) **-ο** (ουδ.) 152^{2}, 165$^{\beta}$, 226^{2}, 401 V, 447^{2A}, **-ον** 401 A· (αιτιατ.) **-ο** †394 V, 506^{1} V, 515^{1} A· έκφρ. **καὶ τοῦτο πῶς** (χωρίς ιδιαίτερη σημασ.) 279· έκφρ. επιρρ. **διὰ τοῦτο** γι' αυτόν το λόγο 369, 510 V, 519 A· 2. ως επιθ. **-ον** (αρσ.) 377.

τραγουδῶ A: **-οῦσαν** 241$^{\beta}$. Βλ. και *λαλῶ*.

τραπέζιν A: (αιτιατ.) 322.

τραχήλι A: τράχηλος· λαιμός (αιτιατ.) 382, πβ. Φαλιέρ., Ιστ. (v. Gem.) 449, 470, Φλώρ. 828, 974. Βλ. και το επόμ.

τράχηλος V: λαιμός **-ον** 382, πβ. Διγ. (Αλεξ. Στ.) Esc. 1536. Βλ. και το προηγ.

τρεῖς: ως ουσ. (αρσ. αιτιατ.) 312· ως επίθ. (θηλ. αιτιατ.) 339^{1}, [549].

τρέμω: (από φόβο) **-ουν** (υποτ.) 354$^{\beta}$.

τρέπομαι A: φεύγω, τρέπομαι σε φυγή **ἐτράπην** 482$^{(2)}$, πβ. Καλλίμ. 113, Διγ. (Αλεξ. Στ.) Esc. 1794. Βλ. και το επόμ.

τρέχω: 1. τρέχω· α') πηγαίνω καβάλα σε άλογο **ἔτρεχα** 5$^{\alpha}$ (μτβ. V), 12$^{1(V)}$· **-ες** (μτβ.) 84$^{\alpha}$· **τρέχειν** 11, 15, βλ. *τ(ό)+, τ(οῦ)+*· β') φεύγω τρέχοντας **-χουν** 220$^{\beta}$ A· (υποτ.) 220$^{\beta}$ V· **ἔτρεχα** 482$^{(2)}$ V· βλ. και το προηγ.· 2. (προκ. για πλοίο) **ἐτρέχαμεν** 339$^{\alpha}$· 3. χύνομαι, κυλώ, ρέω **τρέχει** 88$^{\beta}$ A, 276, 452^{2}· **-η** 88$^{\beta}$ V· **ἐτρέχασιν** 276$^{(1)}$ A· 4. (για τα μάτια) βγάζουν δάκρυα 276$^{(1)}$ V.

τριγύρου : τριγύρω 47$^{\beta}$ A, 322$^{\beta}$· (ως πρόθ.) 475 A.

τρίκλινος, ό: το τρίκλινο· αίθουσα αρχοντικού **-ίνους** 121$^{\beta}$· βλ. σχόλ.

τρομάσσω: τρομάζω (αμτβ.) **ἐτρόμαξα** 53^{α}.
τροφή: **-ήν** 35.
τροχός: 134.
τρυφερός: (για δέντρο) λεπτοκαμωμένο· όμορφο **-όν** (ουδ.) 25^{α}.
τρώγω: 1. τρώω **τρῶν** 148 V, 260 V· [(υποτ.) 548]· βλ. *πίνω*· **ἔτραγα** $41^{1(V)}$· **ἤφαγ(α)** $39^{2(A)}$· [**ἐφάγαν** 553^{β}]· 2. (μέσ.) φθείρομαι, λειώνω **τρώγουνται** 504 V, 510 A· **φαγώθην** (γ΄ εν.) 502 A. Βλ. *φά(ν), τό*.
τσακίζω: φρ. **ἐτσάκισε(ν) τὸ σταύρωμαν ἡ μέρα** 12^{α}, πβ. Απόκοπ. Γλωσσάρ.· πβ. και Somav. λ. *τζακίζομαι*· βλ. σχόλ.
τσοῦρμα, τό V: ~ **τοῦ λαοῦ** το τσούρμο, πλήρωμα (αιτιατ.) 324, 365.
τυχαίνω V: 1. λαχαίνω, πέφτω στο κλήρο κάποιου **ἔτυχεν** 433^{α}, πβ. Διγ. (Αλεξ. Στ.) Esc. 172· 2. (απρόσ.) **ἂν τύχη** μήπως 515.
Τύχη: η μοίρα (προσωποπ.) 390 A, 415· **-ης** 390 V.
τώρα: 86^{β}, 148 A, †376 V, 412^{1} A, 414 A, 445^{2} V, 492^{1}, 502^{1} A, 503^{2} V, 509^{2} A, 512^{1} A· **τώρα 'δὰ** 288 V.

Υ

ὑγρός A: **-ά** (ουδ. αιτιατ.) 402, $479^{(1)}$. Βλ. και *ὀγρός*.
υἱός: **-οί** 230· **-ούς** 406.
ὑπά(γ)ω: πάω **ὕπα** (προστ.) $438^{(1)}$ V, βλ. και *ἐμπαίνω*· [**θέλετε ὑπάν** 534^{α}].
ὑπανδρεμένος V: παντρεμένος **εἴχαμεν.. -ην** 305^{β}, βλ. Κεφ. 3. Β § 5.6.3. Πβ. Πτωχολ. (Κεχ.) α 516^{β} *ὑπανδρεύση*. Βλ. και *παντρεμένος*.
ὕπανδρη/-ντρη V/A: παντρεμένη **-ες** (αιτιατ.) 230^{2}, πβ. Ανακάλ. 73, Τζάνε, Κρ. πόλ. 181,7 κ.α. *ὕπανδρες*.
ὑπεριψιά A: υπεροψία $122^{(2)}$· βλ. και *παρρησία*, 294^{α}, πβ. Ριμ. Βελ. ρ (Bakk.-v. Gem.) 973 *τὴν περιψίαν*, 860 *ἡ 'περοψία*· βλ. σχόλια.
ὑπηρέτης: 435^{β} A, **'π-** 435^{β} V.
ὕπνος: **-ον** $4^{2(A)}$, 427.
ὑποκοιμοῦμαι A: αποκοιμάμαι· με μισοπαίρνει ο ύπνος (;) **-ήθην** 4^{β}, πβ. Προδρ. (Eideneier) IV 182, 232 (κριτ. υπ.) PK· δις; Βλ. σχόλ.· βλ. και *ἀποκοιμούμαι*.
ὑπόλοιπος A: **-ον** 324, ο τ. όχι στο Somav.
ὑπομένω A: **-ουν** 229. Βλ. και *ἀπομένω*.
ὑποταγή, ἡ: υπηρέτης **-ές** (αιτιατ.) 123^{α}, 470^{α} A, πβ. Φλώρ. (Hess.) L 640, Απόκοπ. Γλωσσάρ.· η σημασ. δις; Βλ. και το επόμ.
ὑποταγός, ὁ V: υπηρέτης **-ούς** 470^{α} V, πβ. Φλώρ. (Hess.) V 758, LV 1206, 1410 και Δημητράκ. λ. *ὑπόταγος*· δις; Βλ. και το προηγ.
ὕστερα: 42^{2}, 382^{2} A.
ὕστερος: τελευταίος **-ον** (θηλ.) 418 A, **'στερη** (αιτιατ.) 418 V.
ὕψιστος V: (για το Θεό) **-ον** 254. Βλ. και *ποιητής*.

Φ

φά: βλ. *φά(ν)*.
[*φάβα, ἡ/τό* (;) A: (αιτιατ.) **-αν** 554^{β}], πβ. Πουλολ. (Τσαβαρή) 447 *τὸ φάβα*, 449 *φάβατα*, Διήγ. παιδ. (Tsiouni) 668, Προδρ. (Eideneier) IV 86.
φαίνομαι: 1. (προσωπ.) **-εται** 451^{α} V· **ἐφάνη** 161^{β}, 342 V, **-ην** $340^{(2)}$ A, βλ. και *βγαίνω*, **†-ηκεν** $339^{(2)}$ V· 2. (απρόσ.) *μοῦ/μὲ φαίνεται α΄*) με πρόταξη της αντων. **ἐφαίνετο(ν)** 57^{α}, 426^{α} A, †454^{α} V· **ἐφάνη(ν)** 49 ($^{\delta}$V), 68, 73, **-ηκεν** 426^{α} V· β΄) με επίταξη

ἐφάνη 9$^{(1)}$ A, 33$^{(1)}$, 65$^{(1)}$, 427^{1}, **-ην τους** 176^{1} A. Βλ. και *(φανίζομαι)*.

φαμελ<u>ιά</u>: οικογένεια 204 · **-<u>ίες</u>** (αιτιατ.) 232 V.

φά(ν), τό: φαΐ (αιτιατ.) **φά** 42^{α} V, **φάν** 42^{α} A, 46, 54^{α} A, πβ. Φαλιέρ., Λογ. (Bakk.-v. Gem.) 99, Ιστ. (v. Gem.) 658 και Περί ξεν. (Μαυρομ.) 20 *φά* · Χούμνου, Κοσμογ. 495 *φάν*.

(φανίζεται): (απρόσ.) οριστ. αορ. (μου) φάνηκε **ἐφάνιστή** 9^{1} V, **-ίστη** 5^{1} V, **-ίσθη μου** 5^{1} A · πβ. Ερωτόκρ., σ. 466 (Χατζιδ.), Ερωτόκρ. (Αλεξ. Στ.) Ε΄ 895, σημ., και Δευτ. Παρουσία 264 *ἐφάνισες*. Βλ. και *φαίνομαι*.

φαρίν: άλογο ιππασίας (αιτιατ.) 6^{1}, 16.

φεγγάριν A: 299^{β} · έκφρ. μτφ. **τῆς βασιλ<u>είας</u> ~** .

φέγγος: φεγγάρι 304, 450.

φέγγω: **-ουσιν** 92^{1} V · **-η** 304. Βλ. και *λάμπω*.

φελῶ V: **-εῖ** (απρόσ.) 209^{α}. Βλ. και *ὠφελῶ*.

φέρνω V: 1. φέρνω **ἐφέρνασιν** 311^{α} A · βλ. και *παίρνω*, **-αν** 311^{β} V · βλ. και *στένω*, **φέρναν** 480^{β} · **ἔφερεν** 410^{α} A, **τό 'φερεν** 410^{α} V, **ἤ-** 394^{α} · **ἐφέρασιν** 473 A, 491^{α} V · βλ. και *φορῶ*, **ἠφέραν** †479^{β} V · 2. αναφέρω, λέω · φρ. **φέρουν τ' ὄνομα** 174 V, πβ. Πτωχολ. (Κεχ.) α 84, 658 κ.α. Δημητράκ. λ. *φέρω* (25, 41, 42) · βλ. και *λέγω*.

φεύγω: 1. αμτβ. **ἐφύγαν** 64^{β} · 2. (μτβ.) αποφεύγω **φεύγουσιν** 202^{2} · **-οντα** (άκλ.) 193α^{α} V.

φηκάρι(ν) A: θηκάρι **-ια** (αιτιατ.) 468^{β}.

φθάνω: 1. φτάνω · καταφθάνω **ἔφθανεν** 58^{2} V, βλ. και *σιμώνω* · **φθάση** 515 V · [2. φτάνω · τεντώνω τα χέρια να πιάσω κ. **-νει** 537^{β}].

φθορά: 395 A, βλ. σχόλ. · †**-ᾶς** 362^{α} V · άπαξ;

φίλος: 1. φίλος 215^{2} · **-ον** 162^{1} · **-οι** 308^{β} · 2. εραστής ή μαστροπός (;) **-ον** 269^{1}, βλ. σχόλ. 269-72

φιλοτιμῶ: τιμώ (με δώρα) **-οῦνται** 100^{1}.

φιλῶ: **-οῦσιν** 171^{β}.

φλόγα V: **-αν** 440.

[*φλουρί(ν)* A: φλουρί, φιορίνι · (βενετικό χρυσό) νόμισμα **-ιά** (αιτιατ.) 550^{1}], πβ. Στάθ. Γ΄ 358, Τζάνε, Κρ. πόλ. (Αλεξ. Στ.-Αποσκ.) 146^{13} κ.α. · πβ. Somav. στη λ. και λ. *Zecchino*.

φοβερός: **-όν** (αρσ.) 61^{α}, 358^{α}.

φόβος: **-ου** 46, 76 A.

φοβοῦμαι: **ἐφοβήθησαν** 354^{α}.

φόλα: χάλκινο νόμισμα μικρής αξίας **-α(ν)** 270, 271, πβ. Σαχλ A΄ (Wagn.) Μ 359, Ν 397 *φόλα(ν)* · Ντελλαπ., Ερωτήμ. 170, Προδρ. (Eideneier) IV 96 κ.α. *φόλλιν* · Γεωργηλ., Βελ. Λ (Bakk.-v. Gem.) 749 *φόλην* · Αλφ. 15, στ. 12 *φολίτσα*.

φορῶ: **-οῦν** 187^{2}, **-οῦσι(ν)** 145^{β}, 490^{β} · **ἐφόρουν** 386^{β} · **-εσαν** 491^{α} A.

φόσα A: (παράκτιο) αγκυροβόλιο **-αν** 332^{β}, πβ. Πορτολ. A 124^{9} κ. α., B 36^{11} κ.α., Τζάνε, Κρ. πόλ. (Αλεξ. Στ.-Αποσκ.) 255^{3} · βλ. σχόλ.

φουσάτον, τό: στράτευμα · (μεταφ.) πλήθος ανθρώπων (· νεκρών) (αιτιατ.) 465, 475^{2} A, πβ. Πικατ. 259.

φράρος: καθολικός μοναχός (ενδεχομένως · φραγκισκανός) **-οι** 220 · βλ. σχόλ.

φράσσω: (απο)φράζω, κλείνω (εντελώς) **-ουν** 200^{2}.

φρικτός: **-ά** (αιτιατ., ουσιαστικοπ.) 222.

φρίσσω: φρίττω · πανικοβάλλομαι **ἔφριξα** 482.

φρούδιν: φρύδι · (μτφ.) παρυφή (αιτιατ.) 56, πβ. Πανώρ. Ε 49, Ερωτόκρ. Β΄ 492, Ε΄ 1439 · η μτφ. σημασ. άπαξ;

φτάνω V: (αμτβ.) φτάνω, έρχομαι **ἔφτασεν** 355$^{\alpha}$. Βλ. και *σώνω.*

φτιάνω A: τακτοποιώ, κανονίζω· (μτφ.) πετυχαίνω και σκοτώνω (;) **ἐφτίασεν** 416$^{\beta}$, πβ. Απόκοπ. (Παναγιωτ.) Α, σ. 158· η σημασ. άπαξ;

φυλακή: **-ήν** 515$^{\alpha}$ V· **-ές** 524$^{\alpha}$ A.

φυλάσσω: φυλάω· διαφυλάσσω **-εις** 213$^{\beta}$.

φύλλο(ν): (δέντρου) **-α** (αιτιατ.) 25$^{\beta}$.

φυρῶ A: φυραίνω· στερεύω· φρ. **δακρυῶν οὐκ ἐφυροῦσαν** τα δάκρυα τους δεν στέρευαν 242$^{\beta}$, η χρ. άπαξ; Βλ. Κεφ. 3. C. § 6.4.3.

φύσις/-η: εκφρ. **κατὰ τὴν -ιν..** 28· **ἀπὸ -ιν** 292 A· **παρὰ** ~ 292 V.

φυσῶ: **-ᾶ** 91^{2}.

φυτρώνω: **-ει** (απρόσ.;) 133^{2}· βλ. σχόλ.

φωλεμένος: φωλιασμένος **-ον** (ουδ.) 33$^{\beta}$· **-α** 27$^{\beta}$.

†*φωνάζω* V: **-η** 476β$^{\beta}$· βλ. σχόλ.

φωνή: **-ήν** 274$^{\alpha}$, 333· βλ. *σύρνω.*

φῶς: 1. (κυριολ.) 113 V, βλ. και το επόμ.· 2. (μτφ.) σε φράσεις (αιτιατ.) 233· 385· 468 V· βλ. σχόλια.

φωτιά A: φώς (της ημέρας) 113· **-άν** 458. Βλ. και το προηγ.

X

[*χαιρετισμός*: **-ούς** 556].

χαιρετῶ: **ἐχαιρετήσασιν** 75$^{\alpha}$.

χαίρομαι: 1. (αμτβ.) χαίρομαι, αναγαλλιάζω **-ονται** 100 V, 102$^{\alpha}$ V, 137$^{\alpha}$ V, 139$^{\alpha}$ V, **-ουντ'** 100 A, **-ουνται** 102$^{\alpha}$ A, 137$^{\alpha}$ A, 139$^{\alpha}$ A, 148$^{\alpha}$ A, **-ουνταιν** 260 A· 2. χαίρομαι για κ., απολαμβάνω κ. **-εται** 266$^{\alpha}$ V· **-ονται** 135$^{\alpha}$ V, 141$^{\alpha}$ V, **-ουνται** 135$^{\alpha}$ A, 141$^{\alpha}$ A.

†*Χαλκηδῶν/-όνα, ἡ* V: **-όνα** (αιτιατ.) 298$^{\beta}$· βλ. σχόλ.

χαλῶ: αμτβ. **-ᾶ** (υποτ.) 45$^{\alpha}$, βλ. σχόλ.· †**ἐχαλάσαν** 413$^{\beta}$ V· **χαλαστοῦν** 111$^{\alpha}$, βλ. σχόλ.

χάμαι V: χάμου 45. Βλ. και *κάτω.*

χαμηλώνω: (μτβ.) **ἐχαμηλῶσαν** 274^{1}.

χάνω: **ἐχάσα** 59$^{\beta}$· **-ασιν** 233$^{\alpha V/2A}$, **ἔχασαν** 376$^{\alpha}$ A· **ἐχάθηκεν** 13^{2} A, 14$^{\alpha}$ A· βλ. και *ἀφανίζω*, 339$^{(2)}$ A.

χαρά: 1. χαρά 409· **-άν** 344$^{\alpha}$ V, 496 V· **-ᾶς** 344$^{\alpha}$ A· έκφρ. **χαρὰ σ(ὲ)** [537], ~ **ὅπου** χαρά σ' αυτόν που 216^{1}· 2. γάμος, γιορτή (του γάμου) **γάμοι καὶ χαρές** 99$^{\alpha}$, πβ. Φαλιέρ., Λογ. (Bakk.-v. Gem.) V 240$^{\alpha}$ (κριτ. υπ.) *γάμους καὶ *χαρὲς.*

χαραγή: χάραξη· περίγραμμα 74$^{\alpha}$, πβ. Απόκοπ. Γλωσσάρ.· άπαξ;

χαρίζω: **-ουν** (υποτ.) 186$^{\beta}$· **ἐχαρίσασιν** 259$^{\alpha}$ V, **-ίσαν** 259$^{\beta}$ A, 408$^{\beta}$.

χάρις/-η A: ευγνωμοσύνη **-ιν** 524$^{\beta}$· βλ. σχόλ.

Χάρος: 255$^{\beta}$, 262$^{\beta}$, 364, 400$^{\beta}$, 431· **-ον** 407 A, βλ. και *Χάρων*· **-ου** 438 V, **-ο** 438 A· βλ. σχόλ.

χαρτίν: 1. χαρτί (αιτιατ.) 474^{2}, 476 A· **-ία** 476 V· 2. επιστολή **-ιά** (αιτιατ.) 105$^{\alpha}$, 107$^{\alpha}$, 484, 485 V.

Χάρων/-οντας V: **-οντα** (αιτιατ.) 407· βλ. σχόλ. Βλ. και *Χάρος.*

χάσκω: **ἔχασκεν** 62^{1} V, **ἤ-** 62$^{(1)}$ A.

χείλη, τά: (αιτιατ.) 171, 288$^{\beta}$, 513 A.

χέρα, ἡ: χέρι 509 V/518 A· (αιτιατ.) 7 V· φρ. **νὰ βάλω χέρα** ν' αρχίσω 11$^{\beta}$, πβ. Κριαρ., Λεξ. λ. *βάνω* (Α΄ 23), λ. *βάλλω* (8)· βλ. σχόλ. Βλ. και το επόμ.

χέρι(ν): (αιτιατ.) 7 A, 96$^{\beta}$, 325, 349$^{\beta}$ A· **-ια** (αιτιατ.) 483 A, 499 V/505 A, [537]. Βλ. και το προηγ.

χηρεύω: **-ουν** 197$^{\beta}$ V· **ἐχηρέψαν** 143$^{\beta}$, **-ασιν** 171$^{\alpha}$· **χηρέψουν** 183$^{\beta}$, 197$^{\beta}$ A.

χιόνι(ν): (αιτιατ.) 355$^{\beta}$ ($^{\delta}$V)· **-ια** $^{\delta}$412 A· φρ. **Στὰ ~ ἐθεμελιώσασιν κ' εἰς τὸ νερὸν ἐκτίσαν** $^{\delta}$411 A· πβ. σχόλ.

χνότα, τά: 83, πβ. Φορτουν. (Vinc.) B 378 *χνῶτο*.
χορταίνω: αμτβ. **ἐχόρταινα** 41^{α} A, **χόρ-** 41^{α} V.
χρεωστῶ V: **-εῖς** 438. Βλ. και *χρωστῶ*.
Χριστός, ὁ: **-ὲ** 243^{1} · [**-όν** 532^{α}].
χρόνος: 134^{1}, 451^{1} · **-ου** 394^{β} A · **-ῶν** 367^{α}.
[*χρυσός*: **-ές** 550].
χρωστῶ A: **-εῖς** 438. Βλ. και *χρεωστῶ*.
χύμα A: χύσιμο (αιτιατ.) 258^{β}, πβ. Απόκοπ. Γλωσσάρ., Du Cange στη λ., Somav. στη λ. (1) · η σημασ. άπαξ;
χύνω: (δάκρυα) **-ουν** (υποτ.) 181^{β}.
χῶμα(ν): 164^{β}, 243^{β}, 495 A, 498 A · (κλητ.) 110 · (αιτιατ.) 66^{β}, 490.
χώρα: χώρα · τόπος **-αν** 85^{β} · **-ες** (αιτιατ.) 101.
χωρίζω: 1. αποχωρίζομαι, απομακρύνομαι (από) α′) ενεργ. (αμτβ.) **ἐχωρίσαμεν** 366 A · **χώρισε** (προστ.) 437^{IV} · β′) παθ. **-ιστῆκαν** $366^{(1)}$ V · 2. ξεχωρίζω, διακρίνομαι, φαίνομαι **-ίζει** 451^{β}.
χωρίς V: +αιτιατ. 232^{2}. Βλ. και *δίχως*.

Ψ

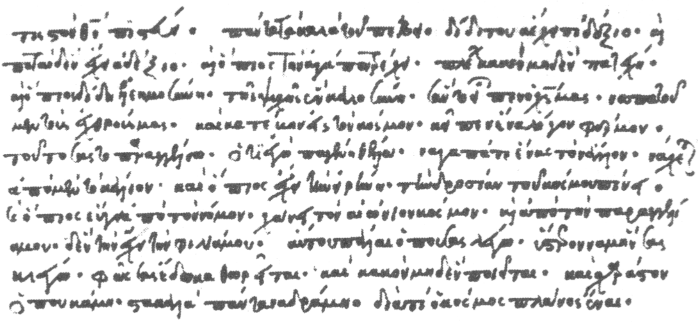
ψάλλω: (εκκλ.) **-ουν** 93 (υποτ. A).
ψαρεύγω: φρ. **..(εἰ)ς τὰ βουν(ι)ὰ -ει** 264^{β}, βλ. *κυνηγῶ*.
ψάρι(ν): (αιτιατ.) 292^{β}.
ψηλός A: **-ά** (αιτιατ., ουσιαστικοπ.) 211^{α}.
ψῆφος, τό V: αριθμός · φρ. **ψῆφος νὰ μὴ ἔχη** ήταν αναρίθμητο 466^{1}, πβ. Σκλάβ. 25 *ψῆφον οὐδὲν ἠξεύρω..* · η σήμασ. δις; Βλ. και *μέτρος, τό*.
ψηφῶ: υπολογίζω, λογαριάζω **-ᾶ** 263^{α} · **-οῦν** 234, 494 V, [**-οῦσιν** 547^{β}].
[*ψίχα*: ψίχουλο (αιτιατ.) 544^{β}], πβ. Προδρ. (Eideneier) III 82 P (κριτ. υπ.).
ψόμα: ψέμα · (αιτιατ. ως επίρρ.) ψευδώς 163^{β}.
ψυχή: 430 · **-ήν** 256^{1}, [536], [544], [546] · **-ῆς** 40.
ψυχίτσα A: 508, πβ. Ντελλαπ., Ερωτήμ. 2196.
ψυχοπονῶ: (αμτβ.) αισθάνομαι συμπόνια, οίκτο **ἐψυχοπόνεσα** 129^{α} · η αμτβ. χρ. άπαξ;
ψωμί(ν): (αιτιατ.) 514^{2} V, 523^{2} A.

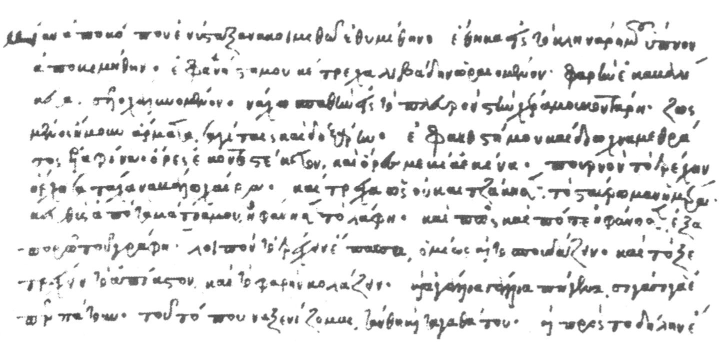
Ω

ὥρα: 391 · **-αν** 439, 465 · **-ες** (αιτιατ.) 339 · **ὧρες.. ὧρες** πότε.. πότε 10^{1} (δις$^{(2)}$) · έκφρ. **ἀπ(ὸ) ὥρας** (από) νωρίς 115, πβ. λ. *ἀπώρας* στα Κριαρ., Λεξ. στη λ. (β), ΙΛ στη λ. (1), Andr., Lex. · η σημασ. άπαξ;
ὡραιοπλουμισμένος A: πανέμορφος **-α** 497^{β}, πβ. Ερωτόκρ., Γλωσσάρ. λ. *ὡριόπλουμος* · άπαξ;
ὡραιωμένος: ωραίος, όμορφος **-ον** (ουδ. αιτιατ.) 5^{β}.
ὡς: 1. επίρρ. α′) (+ουσ./επίθ.) ως, όπως, σαν $42^{(1)}$, 54, 74^{1}, 204^{2} A, 217, $220^{(1)}$ A, 304 (δις$^{(2)}$), 308^{2}, 316^{2} A, $349^{(1)}$, 366 · β′) (+επίρρ.) ως, σαν $72^{(2)}$ V, 352^{2} A · γ′) +πρόθ. (χωρίς ιδιαίτερη σημασ.) 31^{1}, $120^{(1)}$, $168^{(1)}$, $206^{(1)}$, 288^{1}, 292^{1}, $485^{(1)}$, 504^{1} A, [527], πβ. Δημητράκ. στη λ. (16, 17) · δ′) (+ρήμα) όπως, καθώς 44^{2}, 169 A, 224^{2}, †268 A, 275^{2}, 276^{2}, †277^{2} V, 317^{2}, 330^{2}, $358^{(2)}$, $454^{(1)}$, 464^{2}, 466 V, 468 V, [530] · 2. χρον. σύνδ. α′) (+παρατατ.) ενώ, καθώς $57^{(1)}$ · β′) (+οριστ. αορ.) όταν, αφού 76 V, $149^{(1)}$, $277^{(1)}$, 455β$^{(1)}$ V.
ὥς: 1. πρόθ. (+αιτιατ.) έως, μέχρι 418 · 2. σύνδ. **ὧς οὗ κ'** έως ότου, ώσπου να 12 V, πβ. Προδρ. (Eideneier) IV 255, 419 (κριτ. υπ.) *ὡς οὗ νὰ*, Sophocl. λ.

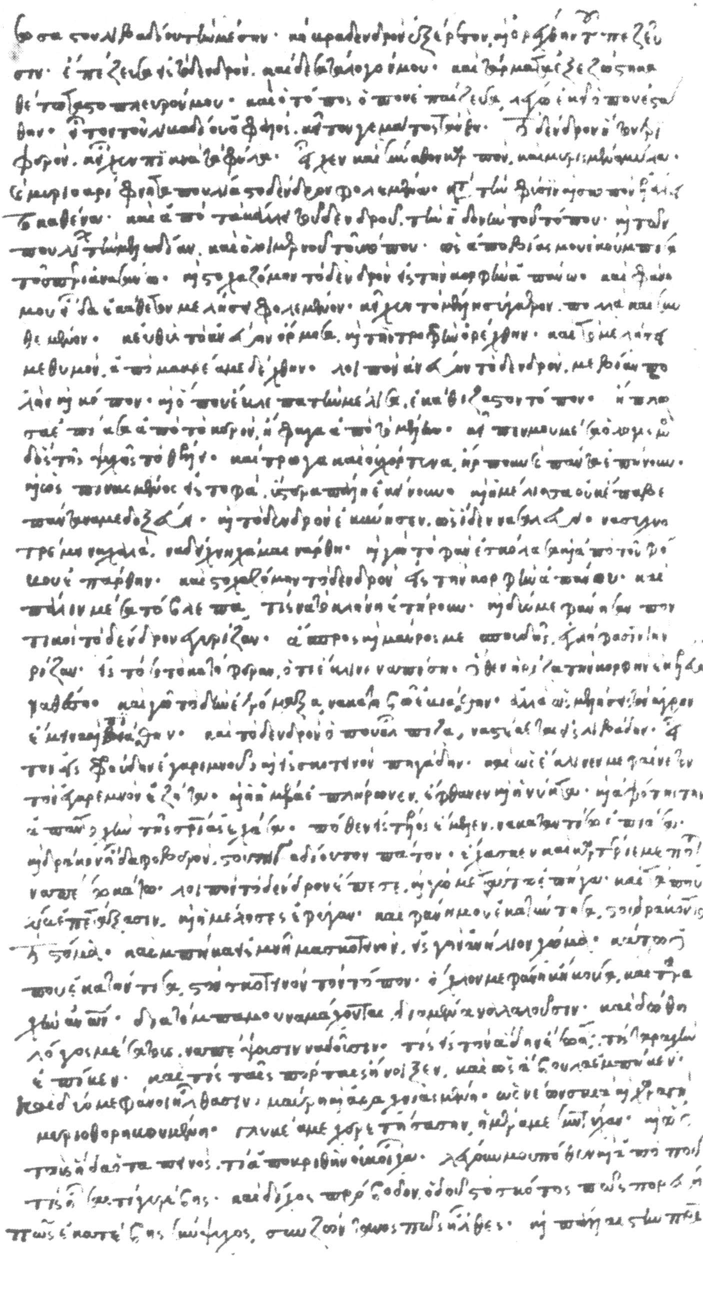
έως οὗ, Lampe, Lex. λ. *έως* (A1βI) · άπαξ; Βλ. και *ώστε*.
ωσάν: 1. επίρρ. α΄) (+ουσ.) σαν 134^2, 188, $298^{(1)}$ A, 442 A · β΄) (+ρήμα) όπως 126^1, 499^2 A · γ΄) **τόσον.. ὡσὰν** τόσο.. όσο 104^1 V · βλ. και *σάν* · 2. (χρον. σύνδ.) όταν, αφού $129^{(1)}$.
ώστε: 1. αποτελεσματικός σύνδ. **ὥστε νὰ** (+υποτ. αορ.) $^{\delta}167^1$ V · 2. χρον. σύνδ. α΄) (+οριστ. αορ.) ώσπου, μέχρι να **ὥστε κ** 12 A, ~ **ἀποὺ** 416^2 A · β΄) (+υποτ. ενεστ.) όσο, όσον καιρό ~ **ὁποὺ νὰ** [531^2], πβ. Ντελλαπ., Ερωτήμ. 210 · πβ. και Πανώρ. Γ 165, 291 *ώστε άπού νά*. Βλ. και *ώς*.
ὠφελῶ A: -**ᾶ** (απρόσ.) 209^{α}, πβ. Προδρ. (Eideneier) III 137 *ὠφελοῦν*. Βλ. και *φελῶ*.

PLATES





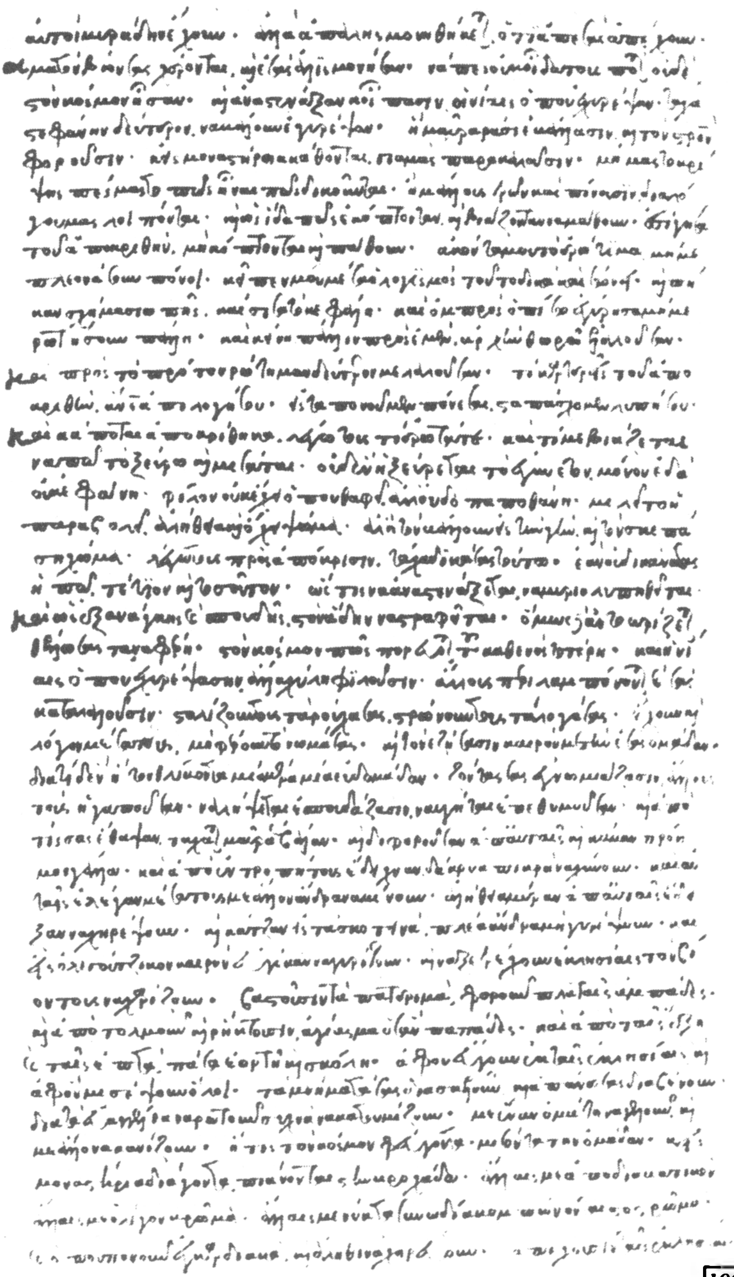
98v



99r



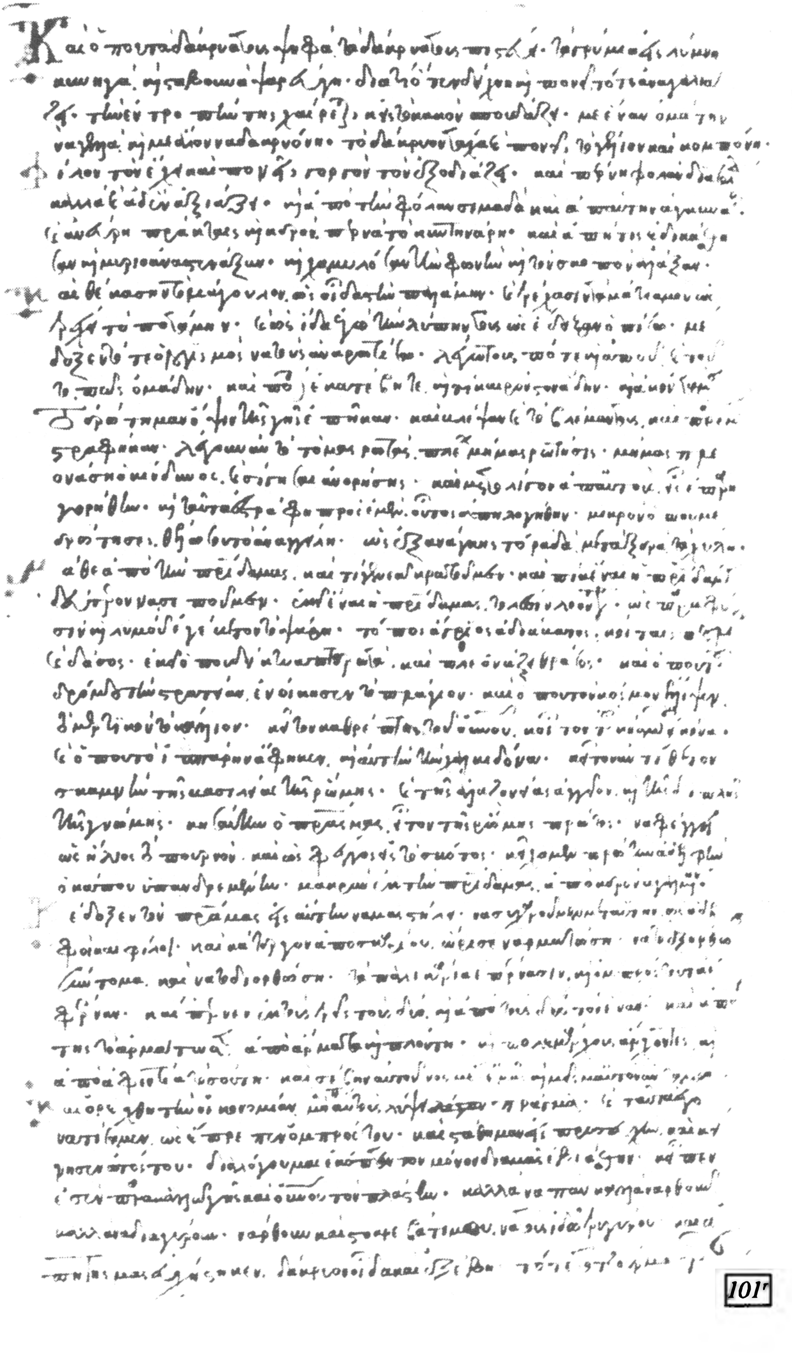
99r



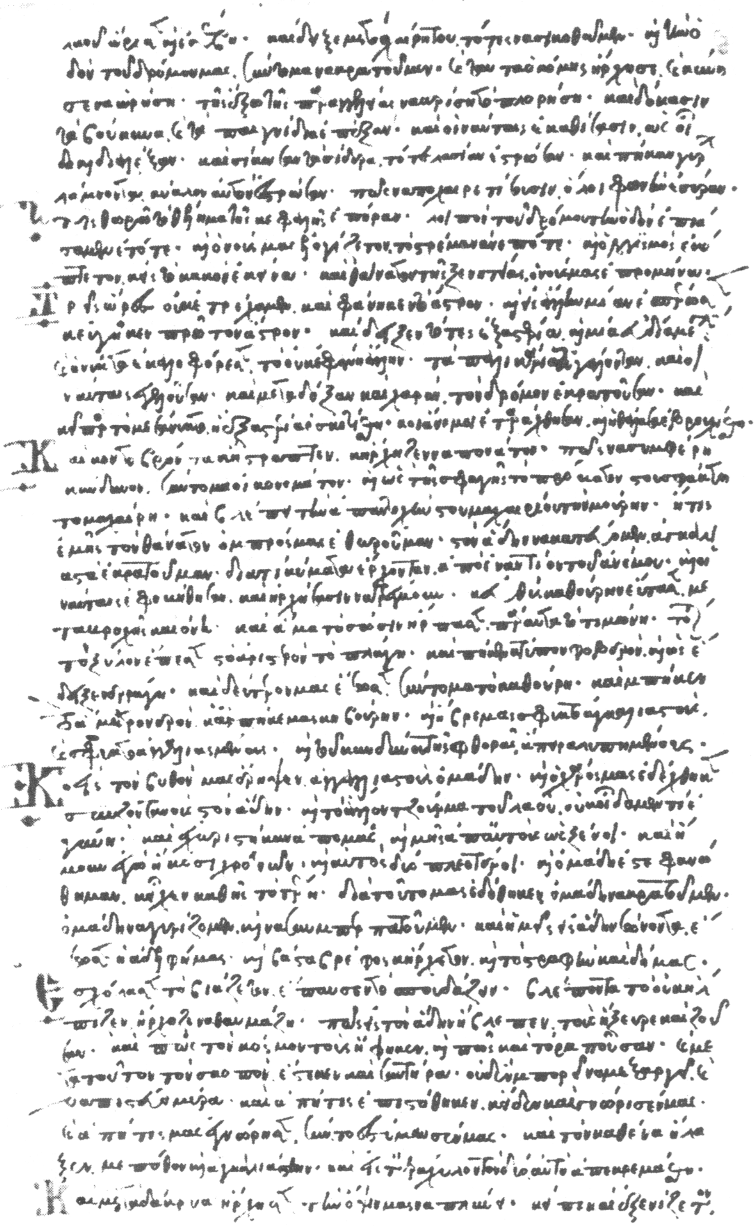
100r

[illegible]

100r



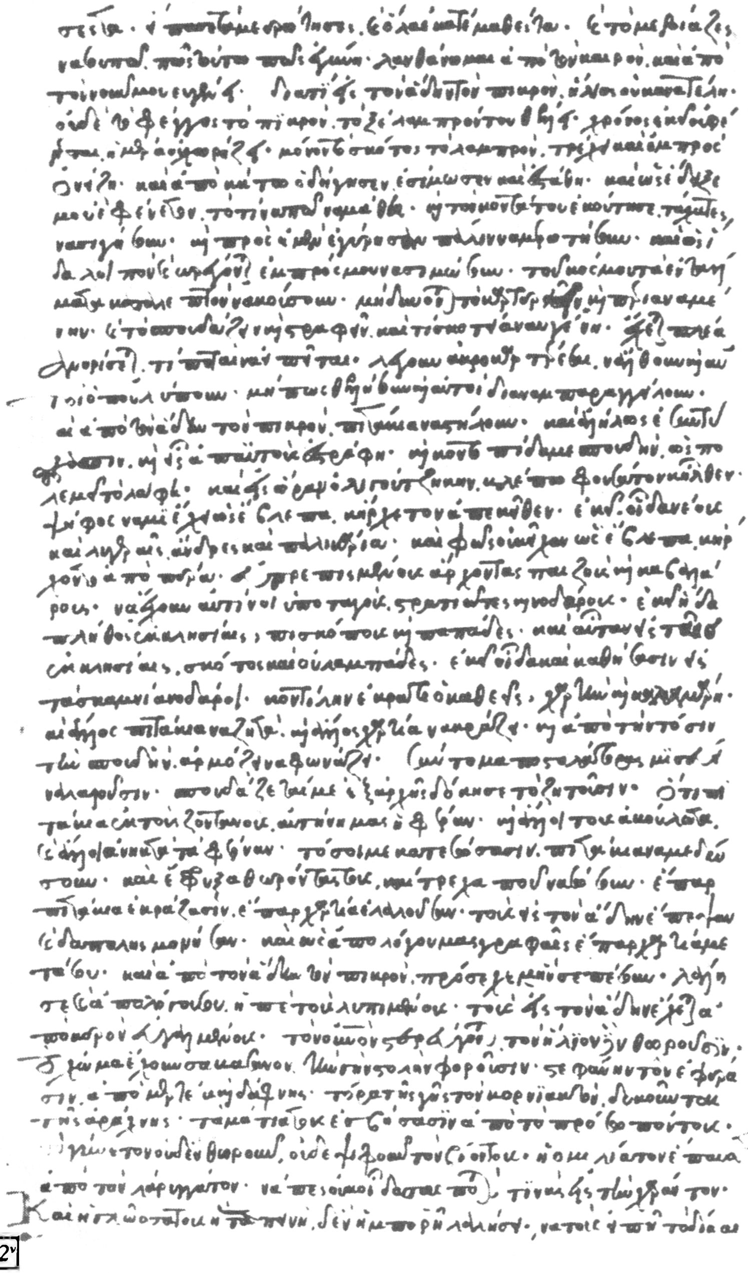
101r



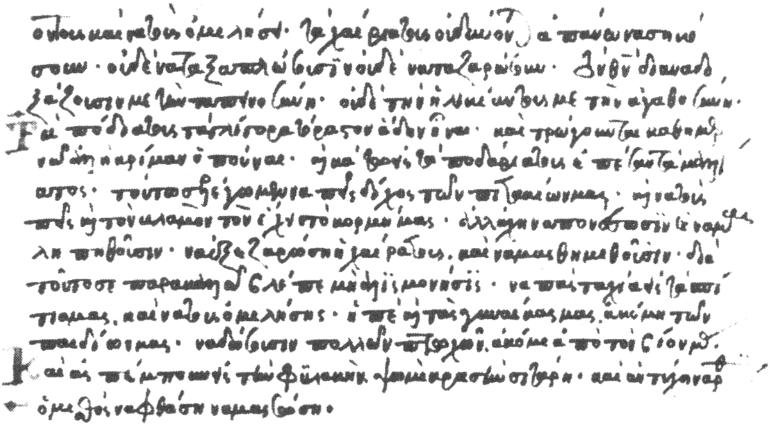
101r

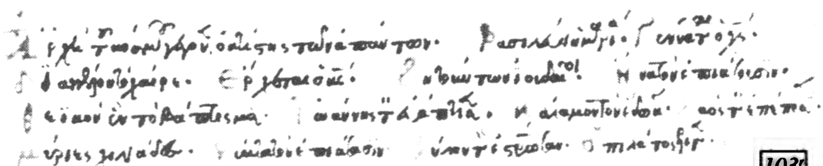


102^{r}



102v





103r